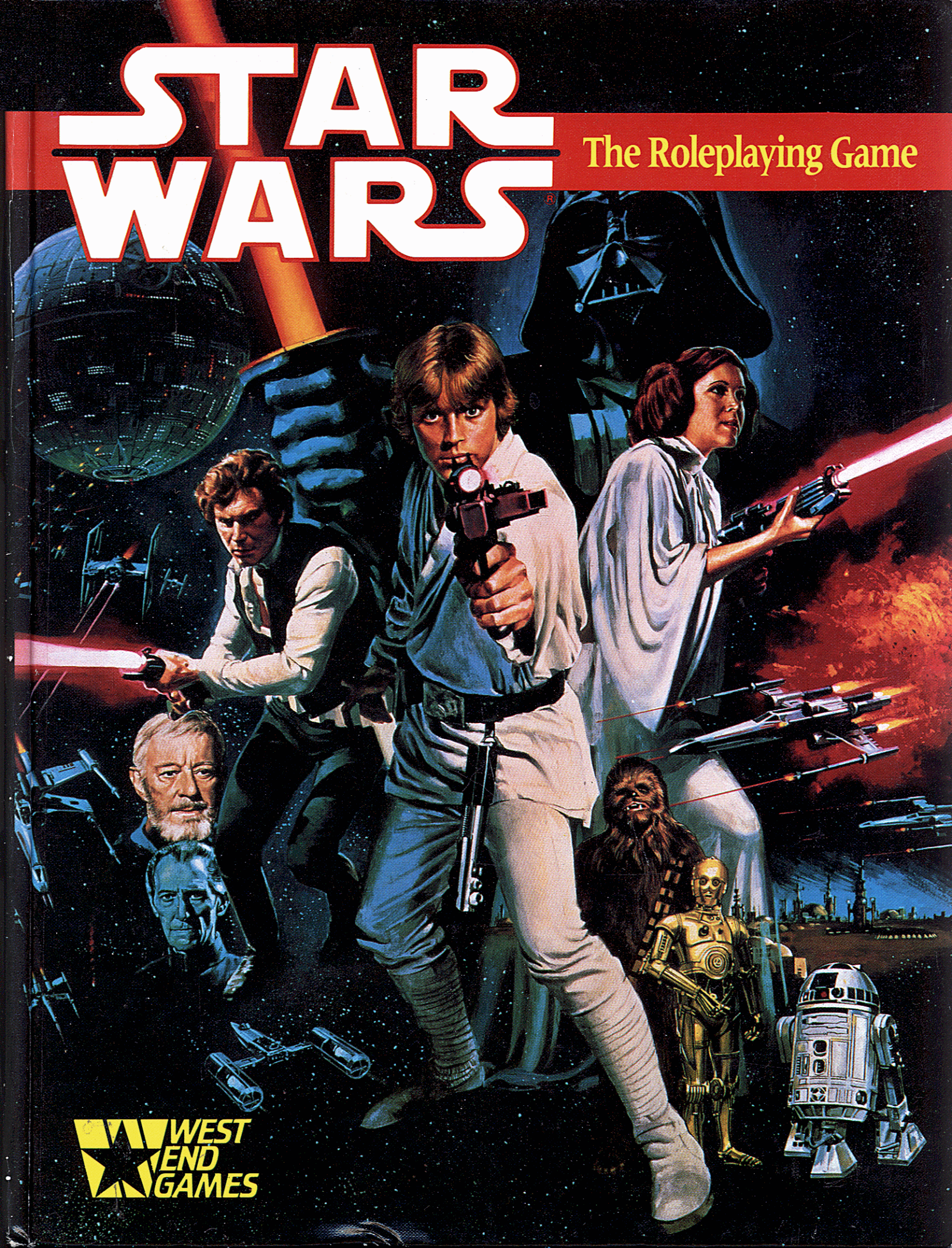
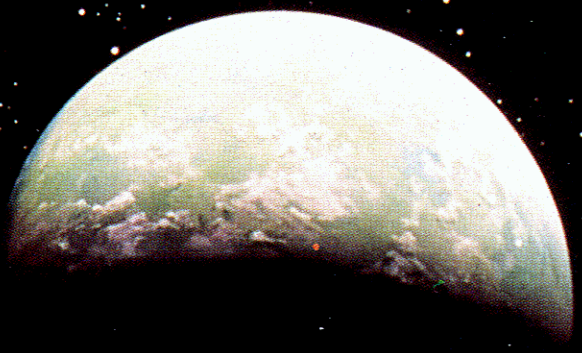
STAR WARS®

The Roleplaying Game



WEST END GAMES

A long time ago in a galaxy far, far away...



The Old Republic was the Republic of legend, greater than distance or time. Once, under the wise rule of the Senate and the protection of the Jedi Knights, the Republic throve and grew. But as often happens when wealth and power pass beyond the admirable and attain the awesome, then appear those evil ones who have greed to match.

So it was with the Republic at its height. Like the greatest of trees, able to withstand any external attack, the Republic grew rotten from within though the danger was not visible from the outside.

Aided and abetted by restless, power-hungry individuals within the government and the massive organs of commerce, the ambitious Senator Palpatine caused himself to be elected President of the Republic. He promised to reunite the disaffected among the people and restore the remembered glory of the Republic.

Once secure in office he declared himself Emperor, shutting himself away from the populace. The cries of the people for justice did not reach his ears.

Having exterminated through treachery and deception the Jedi Knights, guardians of justice in the galaxy, the Imperial governors and bureaucrats prepared to institute a reign of terror among the disheartened worlds of the galaxy. Many used the imperial forces and the name of the increasingly isolated Emperor to further their own political ambitions.

But a small number of systems rebelled at these new outrages. Declaring themselves opposed to the New Order they began the great battle to restore the Old Republic.

From the beginning they were vastly outnumbered by the systems held in thrall by the Emperor. In those first dark days it seemed certain the bright flame of resistance would be extinguished before it could cast the light of new truth across a galaxy of oppressed and beaten peoples...

This is the galaxy into which you are born. The galaxy of...

STAR WARS®

The Roleplaying Game

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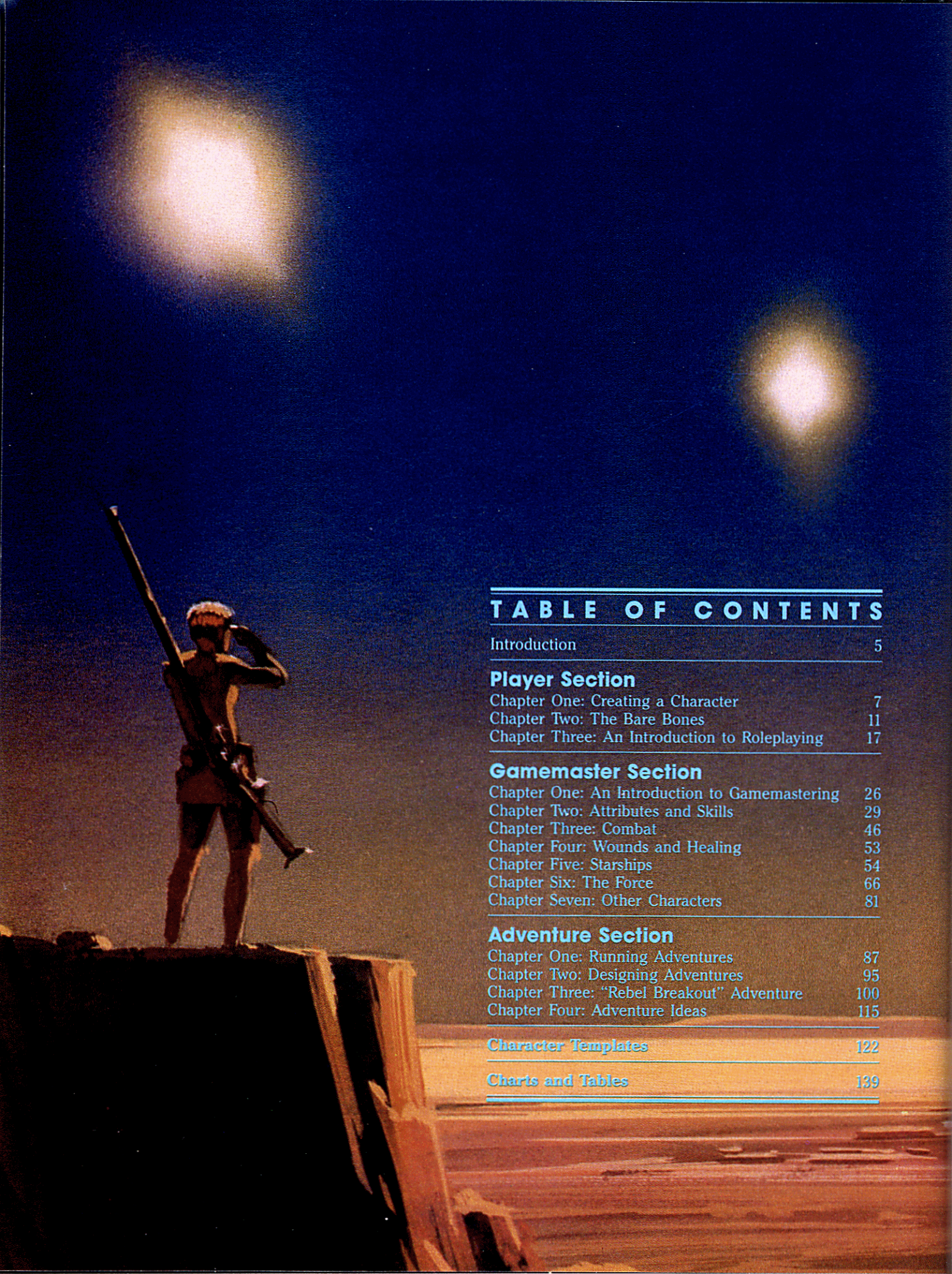

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Introduction

Join the Rebellion and Save the Galaxy

Get ready to experience the vast scope and sweeping power of the greatest space fantasy of all time! In *Star Wars: The Roleplaying Game*, you take the part of a character in the *Star Wars* universe, struggling against the awesome might of the evil galactic Empire. You fly faster-than-light spacecraft, trade blaster fire with Imperial stormtroopers, fight lightsaber duels, and tap the mystic Force which binds all living things together.

You live in a galaxy of a billion suns, a billion star systems each with its own wonders and dangers to explore. You live in a universe of dire peril, where freedom fights desperately against the eternal night of tyranny and oppression. You will be faced with overwhelming odds, hard choices, impossible challenges — but if you are brave and true, you may triumph, for the Force is with you always.

A Word About Roleplaying

In *Star Wars: The Roleplaying Game*, each player controls a *character*, a single person who lives in the *Star Wars* universe. Exactly what your character can do is determined by the rules of the game.

One person acts as *gamemaster*. The gamemaster, or *"GM,"* runs the game. When a player wants his or her character to do something, the gamemaster decides what happens, using the rules as a guide.

He also acts as a "director," describing the universe in which the characters live to the players. He takes the roles of *non-player characters*, or *"NPCs,"* people who live in the *Star Wars* universe but are not controlled by the players.

But most important, the gamemaster creates an *adventure* for his players — a story for their characters to experience, complete with supporting cast, an interesting plot, and rewards for success.

In essence, when you play you create your own *Star Wars* "movie," starring your character and those of the other players, with the gamemaster as director, writer, and supporting cast.

Players

You don't have to read this whole book in order to play — just the Player Section (pages 6 through 24). You'll also need to look at the character templates (see pages 123 through 138). You can read the rest of the book when you have time and want to, but only gamemasters should read the "Rebel Breakout" adventure (pages 100-114).

Gamemasters

Gamemasters have to do more work than players. If you plan to gamemaster *Star Wars: The Roleplaying Game*, you'll have to read most of this book. After all, part of your job will be to make sure the players are following the rules. The Gamemaster Section (pages 25 through 85) provides hints and suggestions to get novice gamemasters started and explains the rules in detail. The Adventure Section (pages 86 through 121) provides more gamemastering advice; you may want to read it after you've run your first few sessions of *Star Wars: The Roleplaying Game*. It also provides a complete first adventure, plus lots of adventure ideas you can flesh out into full adventures.

What You Need to Play This Game

In addition to a gamemaster and players (three to seven is about right), you'll need some pencils, paper, and at least six regular six-sided dice. Unfortunately, we can't include dice in a book like this. You can cannibalize some from other games — or buy some. Most toy and hobby stores carry them, and so do many stationery shops.

Supplements and Adventures

This book contains everything else you need to play *Star Wars: The Roleplaying Game*. However, we publish lots of other material to make the lives of *Star Wars* gamemasters and players easier — adventures, supplements, and background material. The most important is *The Star Wars Sourcebook*, which describes spaceships, equipment and aliens from the *Star Wars* universe in great detail.

PLAYER SECTION

Chapter One
Creating a Character

Star Wars is a roleplaying game, so before you begin, you need a role to play. Here's how to create your own character.

Selecting a Template

There are 24 *character templates*, printed on pages 123 through 138. Each describes a character who fits the *Star Wars* universe. It provides basic game information for the character — the numbers you use when the character does something in the game — as well as background material to tell you about the character's motives, what he or she is like, and how he or she reacts to other characters.

Look them over. Then choose one you'd like to play.

A character template is only an outline — you have to flesh it out. For example, there are a lot of Smugglers in the *Star Wars* universe. Han Solo is one (and a very good one), but there are plenty of others. That's why we include a Smuggler template. But every Smuggler is a little different from every other Smuggler. So when you decide to be a Smuggler, you must decide exactly what your character is like.

Even if another player chooses the template you want, you can still choose that template, too. There can be two Smugglers in the same group.

However, a group should be balanced. Every character has different abilities — some are good at flying starships, some at hand-to-hand combat, some know a lot about the planets and alien races of the galaxy, some have Jedi powers. Your group will do better if it contains a good mix of skills. If *all* of the players want to be Smugglers, you may have a problem. Before selecting your character template, it's a good idea to coordinate with the other players.

Copying Templates

You record information about your character on your template — his equipment, appearance, skills, wound status, and so on. When you play, you'll want your template in front of you on the table, so you can pencil in changes as they occur. This is a problem, since the templates are bound into the book.

One solution is to photocopy them. Each page is divided into three templates, and templates are printed front-and-back; the front of each template is printed with game data, and the back with background information. Cut the photocopies apart, and make sure you get both the front and back part of your template when you choose your character.

If you don't have access to a photocopy machine (or time to get copies), just copy down your template's attributes on scrap paper. Don't worry about copying the background information; read it once, and refer back to the book if you need to refresh your memory. You can record whatever other information you need on your piece of paper.

Customizing Templates

The next step is to customize your template. But before you can do that, you need to know a little bit about skills and attributes.

Die Codes

Whenever you try to do anything in the game, you roll dice. The higher the number you roll, the better — and the better the chance that you can do what you want.

How many dice do you roll? That depends on your *die code*. Every skill and attribute has a die code (see below), so when you use a skill or attribute, you look at its code to see how many dice you should roll.

Here's a typical die code: "3D." That means, roll three dice, and add the numbers you roll together ("D" stands for "die"). So, if you roll 3 on one die, 2 on another and 6 on the third, your total die-roll is 11.

Here's another die code: "2D+2". That means, roll two dice, add the numbers rolled, and add 2 to the total. So if you roll a 4 on one die and a 3 on another, your total die-roll is 9.

In general, die codes consist of a number (how many dice you roll), followed by a "D," sometimes followed by a plus sign ("+") and another number (which you add to the numbers on the dice).

Attributes and Skills

Every character has "attributes" and "skills." *Attributes* are things you're born with — innate abilities. There are six in the game — dexterity, knowledge, mechanical, perception, strength and technical (see page 29).

Skills are abilities you learn, instead of ones you're born with. You can't improve your attributes during the game, just as you can't make yourself smarter or taller. You *can* improve your skills (see page 15).

Your character has a die code for every attribute and skill. The die code is the dice you roll when you use the

attribute or skill. **Example:** Roark Garnet's dexterity is 3D+1, so if he tries to juggle something, his player rolls three dice, adds the rolls together, and adds one to the total.

Your attribute codes are printed on your character template. Different character templates have different codes, but all Smugglers (for example) have the same attributes.

However, you get to choose your own skill codes. That's what customization is all about.

Choosing Skill Codes

Each attribute has a list of skills printed underneath it on the character template.

Example: "Blaster," "Brawling Parry," "Dodge," and several others are all listed under "Dexterity." They're all dexterity skills.

A Smuggler is Born

Suppose you decide to be a Smuggler. Here's what the Smuggler template looks like:

Smuggler

STAR WARS Character Template

Character Name Roark Garnet
Player Name Irwin Thomas
Height 6' Weight 180 pounds
Sex M Age 28
Physical Description Pencil-thin mustache; leather jacket; jeans + boots; in good shape; always wears a blaster in a worn leather holster

DEXTERITY	3D+1	**PERCEPTION**	3D
Blaster	5D+1	Bargain	4D
Brawling Parry		Command	
Dodge	4D+1	Con	
Grenade		Gambling	
Heavy Weapons		Hide/Sneak	
Melee Parry		Search	
Melee			
KNOWLEDGE	2D+1	**STRENGTH**	3D
Alien Races		Brawling	4D
Bureaucracy		Climbing/Jumping	
Cultures		Lifting	
Languages		Stamina	
Planetary Systems		Swimming	
Streetwise		**TECHNICAL**	2D+2
Survival		Comp. Prog./Repair	
Technology		Demolition	
MECHANICAL	3D+2	Droid Prog./Repair	
Astrogation		Medicine	
Beast Riding		Repulsorlift Repair	
Repulsorlift Op.		Security	
Starship Gunnery		Starship Repair	
Starship Piloting	5D+2		
Starship Shields			

(1) Force Points — ( ) Dark Side Points — ( ) Wound Status — ( ) Skill Points

Smuggler

Equipment
stock light freighter
heavy blaster pistol
comlink
2000 credits standard
25,000 credits in debt to a crime boss

Background: Your parents called it "gallivanting around the galaxy," but as far as you're concerned there's no better life than a free trader's. Travelling as your fancy takes you, trading a little here and a little there, looking for a sharp deal, bargaining and selling... New worlds to see, always a new planet at the end of the journey.

That's how it's supposed to be, anyway. But... the Empire is more and more restrictive by the day. Goods that used to be legal are now contraband. Even contraband is harder and harder to come by. Customs inspectors are like bloodhounds. Bribes have become your major expense. You keep on dreaming of making one big killing and getting out... but you don't want to get out. To you, your ship is home, transportation, and freedom; all in one package. The idea of losing it kills you.

But you may very well lose it. To keep on operating, you had to borrow money from a mobster, a real slimeball crime king. You're pretty deep in debt now, and they keep on making nasty jokes about breaking your kneecaps. Damn the Empire, anyway! It's their laws and their corruption that brought this all about.

Personality: You're tough, smart, good-looking and cynical. You're a fine pilot and a good businessman. Mostly you want to hit it big and be left alone by scum, both criminal and official.

A Quote: "I don't have the money *with* me."

Connection With Other Characters: You need at least one other person to run your ship, a partner. This could be the Alien Student, the Brash Pilot, the Gambler, the Merc, the Minor Jedi, the Mon Calamari, the Wookiee, or anyone with decent mechanical skills. You could have encountered virtually any of the other characters in the course of your (frequently shady) business dealings.

STAR WARS

At the top of the template, you should enter your own name, the name of your character, and his height, weight, sex and age. You should also decide how you want your character to look, and jot down a short description under "appearance." In this example, Irwin Thomas has chosen to play a Smuggler called Roark Garnet.

The numbers are *attribute codes*. For example, Roark's dexterity is 3D+1.

A skill starts with the same code as the attribute it's printed under.

Example: Roark's dexterity code is 3D+1. That means his blaster code is 3D+1, his brawling parry code is 3D+1, and so on.

You have **7D** to allocate to skills. To *allocate 1D* to a skill, add 1D to the attribute's code, and write the result next to the skill name on the character template.

Example: Roark's dexterity is 3D+1. His player allocates 1D to dodge; his dodge skill code is now 4D+1. The player writes "4D+1" next to "Dodge" on the template; he has 6D left to allocate to other skills.

No skill can be increased by more than 2D.

Example: Roark's player could allocate 1D to blaster, increasing the blaster code to 4D+1; or he could allocate 2D to blaster, increasing the code to 5D+1. He could *not* allocate 3D or more.

You get to choose which skills are increased, and can allocate dice to any skills you like, as long as you don't spend more than 7D total, and as long as no single skill gets more than 2D.

Example: Irwin decides to allocate 1D to brawling, 2D to blaster, 1D to dodge, 2D to starship piloting, and 1D to bargain. His skill codes are now as shown at left.

Note for Players Using Scrap Paper to Record Characters: All skills start with the same code as the attribute they're printed under. So you only need to write the skills to which you allocate dice on your piece of paper. If you use a different skill, just look at the governing attribute to determine your skill code.

Special Rules for The Force

Special Force skills are printed on a few character templates (see Alien Student, the Failed Jedi, the Minor Jedi and the Quixotic Jedi).

If a Force skill is printed on your template, the skill code is printed next to it; Force skills, unlike all others, are not related to attributes.

If you have a Force skill on your template, you *can* allocate dice from your 7D to increase your skill code. If you don't have Force skills, too bad; the only way to gain a Force skill is to find someone who knows one and can teach it to you.

Force Points

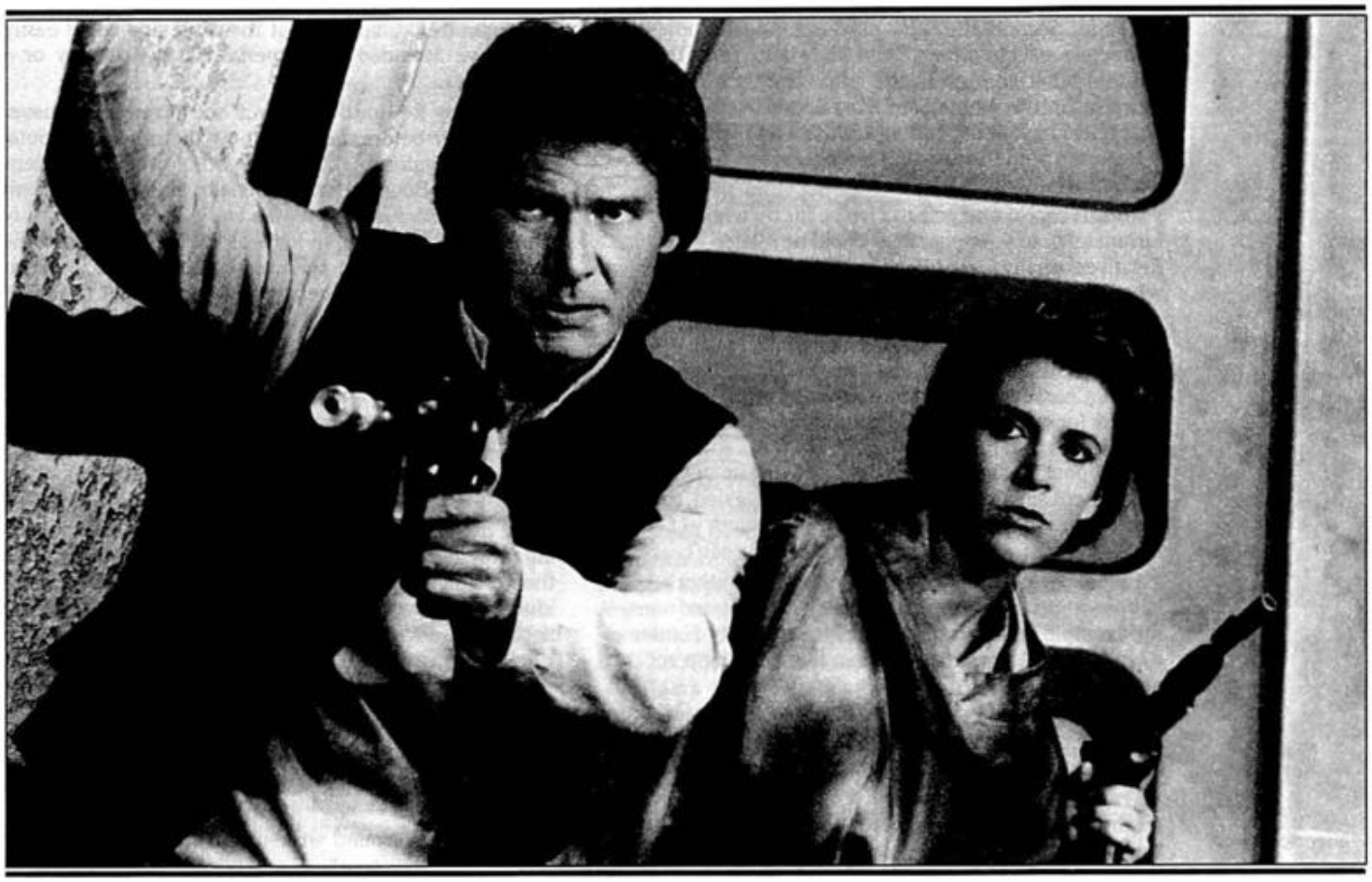
All characters begin with one Force point; enter "1" in the Force point circle on the character template.

Equipment

Also on your character template is an equipment section. It lists all the things your character starts the game with. Most characters start with some money (credits standard); if you like, you can spend some of it to buy more equipment (see the Cost Chart on page 141 for prices).

Character Connections

One of the important parts of character generation is deciding how and why the player characters know each other. In the *Star Wars* movies, the main characters never let each other down. Luke even breaks his training as a Jedi in order to rescue his friends. It's important for the



player characters to have the same kind of feelings about one another. As a rule of thumb, each character in the group should have met and know at least one other character.

Look at the "Connection With Other Characters" section on the back of your template. It suggests some ways you might meet or know about other characters. But you, the other players, and the gamemaster must decide what the *real* story is.

Talk possible connections over with the other players and the gamemaster. Make suggestions for how the characters could have met. Get a feel for how the other players envision their characters, and what kind of connections make sense. Work out a scenario with your friends. For example:

Gamemaster: Okay, we've got a Kid and a Bounty Hunter.
Bounty Hunter: Oh, no. Not another obnoxious brat.
Kid: Sure!
Gamemaster: Come on, it's a good character.
Bounty Hunter: Remember the last Kid we had? When he wrestled that pirate out of the hatch, I had to jump from orbit to the surface of Dantooine with nothing but a parachute and an ablative heatshield to save him.
Kid: Ah... I was thinking of playing this one a little differently. Like, a properly-brought-up Upper Class British kid. You know, reserved, intelligent, eager for adventure.
Bounty Hunter: Well... okay. But how would I know him?
Gamemaster: Um... He's an orphan?
Kid: Yeah! I'm a poor orphan lad...
Bounty Hunter: Orphaned by Imperial troops.
Gamemaster: You found him homeless on Farstine, the methane world, during the Imperial occupation. He was out of money and down to fifteen minutes of oxygen...
Kid: But remained dignified.
Gamemaster: You were taken by his good manners even in misery...
Kid: And I was glad to find a protector, even one so rough.
Bounty Hunter: Rough, but with a heart of gold.
Gamemaster: And a soft spot for... a kid like your younger brother who died at an early age?
Bounty Hunter: Well, okay, but I never tell the Kid I had a younger brother.
Gamemaster: Right! A secret hurt you keep even from those closest to you.
Bounty Hunter: You sure this isn't too melodramatic?
Gamemaster: No, sounds good to me. Besides, melodrama is easy to roleplay.

Character connections do three things. First, they give player characters reasons to help one another. That's important because the players must cooperate to do well in

the game. Second, they give players a guide to how their characters react to others. Third, they help create the feeling that what goes on in the game is only a small part of events in the whole *Star Wars* universe, and that the characters have independent histories and backgrounds.

Here are some ideas for how characters might know each other:

• **Relatives.** No one gets to choose his own relatives (unfortunately), so your character could be related to anyone. Relatives usually feel obliged to help each other out, even when they don't like each other — just the kind of tie you want.

Age difference is no bar — characters can be parents, grandparents, uncles or aunts as easily as brothers or sisters. Characters from different walks of life can still be related: for example, a Smuggler might be the black sheep of a Senator's family.

Relationships can be more obscure — characters can be second cousins, or related through remarried parents. Don't overdo the "long-lost-cousin" bit though — George Lucas can get away with it once, but you can't.

• **Employees.** One character might be another's boss. Higher-status characters can employ lower-status ones — for example, a Senatorial might hire a Bounty Hunter as a bodyguard. Any character with a ship might hire another as crew.

• **Joint Ownership of a Ship.** Two or more players can own a ship in common — and owe the debts together, too. This gives them a strong reason to be supportive.

• **Travelling Companions.** Even the most unlikely pair might have travelled together for months or years before the game begins. Low-life characters might be buddies and partners in crime. Higher class characters might be friends with similar outlooks on life.

• **Mentors.** Any older character can semi-adopt a younger character, as Obi-Wan does with Luke. The relationship might be a formal master-pupil one, in which the mentor teaches his pupil about the Force — or it could be much more casual, like Indiana Jones's relationship with Short Round in *The Temple of Doom*.

• **Rivals.** It's not a good idea to have two player characters who genuinely hate each other's guts — that's a recipe for acrimony and disaster. But it's perfectly all right to have two characters who are rivals. Opposition can add spice to an adventure — as long as it doesn't become serious enough to cause problems.

• **Same Home Planet.** Two characters who grew up on the same planet have things in common even if they now have very different interests. In our world, two guys in their 40s who grew up in Brooklyn invariably wind up talking about the Dodgers. Characters who grew up on the same planet will have the same kind of shared memories.

• **Classmates.** Characters of the same age could easily both have attended the Imperial Naval Academy or a university.

• **Known by Reputation.** Even if one character has never met another before, he may know the other by reputation. A Smuggler might have heard of other Smugglers, or Pirates, or Bounty Hunters. Senatorials might be known for their politics or for charity work. A Merc or Bounty Hunter might be known for his previous service to the Empire. Any kind of information that helps a player establish some kind of relationship to another character is a start.

• **Love.** Love is a very strong tie, but a tricky one to pull off. Many players are embarrassed by the idea of playing lovers — it's easiest when the players themselves are married or at least involved with one another. A note to the gamemaster: *never* force love on your players. It's one thing to tell two players, "You're related." They may not like it, but they don't have to; relatives can dislike each other. It's another thing to say, "You're in love." That's taking away too much of a player's free will. If players want their characters to fall in love, that's great and creates the kind of bond you want to encourage — but don't force it on them.

Aren't There Any *Talkative* Scouts?

Or Humble Nobles? Or Cautious Pilots?

Sure there are. The backgrounds that come with each template are designed to give you a role you can play immediately. Character templates make choosing a character fast and easy.

But if a background write-up isn't *quite* the character you want to play, go ahead and change things. Character templates are supposed to help you imagine your character, not restrict your imagination. Go ahead; rewrite the background on your sheet, or tell the other players what your character is like. Change the template name to suit. Talk things over with your gamemaster; he may have some ideas, too. Don't change the attribute codes, though.

If none of the templates, even modified, fits your character idea, you can even design your own template — see page 81 for rules on how.

By the way, it is possible to play Droids — but the rules for Droids are a little different from other characters. If you're interested, see page 82.

Get Started

Go ahead, now. Choose your character template and get ready to play. Then, read the rest of the Player Section — or, if there are other players around, get them to explain the game.

Chapter Two
The Bare Bones

This chapter teaches you enough of the rules to play. The Gamemaster Section (pages 25 through 85) describes the rules in more detail.

Attributes and Skills

Every character has attributes and skills (see page 29). Each attribute and skill has a die code. Each time you use an attribute or skill, you roll dice; the attribute or skill's code determines how many dice you use and how you calculate the total roll (see page 7).

Which Do You Use?

But how do you know which to use?

Here's how: *skills supersede attributes.* You only use an attribute when there's no skill that affects what you're doing. **Example:** If you want to juggle, you use your dexterity attribute, because there's no juggling skill.

You can pretty much tell what each skill and attribute does from its name. If you need more information, refer to the skill rules (page 29).

Opposed Rolls

Sometimes you use an attribute or skill against someone who's using the same attribute or skill (or a different one) to resist you. For example, if you use your strength to arm-wrestle someone, he's using his strength to arm-wrestle back.

In this case, you both roll your dice — and the higher roll wins.

Example: *As the bathysphere spun crazily through the massive planet's viscous atmosphere, dropping ever downwards toward the striated clouds far below, Roark Garnet and the last remaining Imperial wrestled desperately for control of its wheel.* The Imperial's strength is 2D+2; Roark's is 3D. Roark's player rolls — and gets an 8. The gamemaster rolls for the Imperial — an 11. *Elbowing Roark aside, the Imperial grabbed the wheel and spun it, trying to regain control and set the craft back on course. "Curse you, Rebel," he cried. "There's a thousand atmospheres out there! The hull can't stand much more. Let me fly this thing, or we're all dead men!"*

If the rolls are tied, the player character wins over a non-player character. If both are player characters and the rolls are tied, reroll.

What happens if one side has an advantage? In this case, the gamemaster assigns one side a *modifier.* The modifier is added to his roll, so his chance of winning increases.

Example: *While Roark watched, the Imperial wrestled the craft to some semblance of stability, sweating a bit as he labored. Through the viewport swirled a red-tinted mist, the upper clouds of the Jovian's massive atmosphere. Suddenly, a huge gray shape loomed out of the clouds — "Hey," Roark yelled, and grabbed the wheel again.* The gamemaster rules that the Imperial was tired by his efforts to control the craft, and assigns Roark a modifier of +2. Roark's roll is an 8, which gets modified to 10. The Imperial rolls a 9, so Roark controls the wheel. *With scant centimeters to spare, the bathysphere dove under the gray form. Along its long underside were feathery appendages, and sphincters which opened and closed. "Th-that's impossible," stammered the Imperial. "There are no life forms on this planet."*

Difficulty Numbers

Most of the time, you aren't trying to beat anyone else. For example, if you try to fix a malfunctioning hyperdrive, there's no one "opposing" you.

In this case, the gamemaster assigns a *difficulty number* to the task. If your roll is *equal to or greater than* the difficulty number, you succeed. If it's lower, you fail.

Example: *Suddenly, Roark felt a hundred kilos heavier. Clutching the wheel, he remained erect, but every moment standing was an effort. "The repulsors," he said. "We're exposed to the planet's full gravity."*

The Imperial lay carefully down on the deck. "We're doomed," he said. "Trapped on a gas giant beneath the cloud layer. We're doomed." The hull creaked ominously.

"Shaddup," said Roark. "Where do you keep the repulsors on this thing?"

"Oh, back that way," said the Imperial, nodding vaguely aft.

Muttering under his breath, Roark braced himself against the bulkhead, and began to walk carefully toward the drives...

Roark's repulsorlift repair skill is 2D+2. The gamemaster rules that the difficulty number is 10. Roark's player rolls and gets a 12; the repulsors are working again! *He breathed a sigh of relief.*

How does the gamemaster decide what the difficulty number is? The skill rules (see page 29) tell him how. You can read them if you want, or rely on your gamemaster to tell you the numbers.

How Long Does It Take?

Under most circumstances, using a skill or attribute takes one *combat round* (five seconds). However, some skills — starship repair, for instance — take longer to use (see page 30). Unless your gamemaster tells you differently, though, assume you can use a skill in one combat round.

Preparing

If you want to make sure that you use a skill or attribute successfully, you can take an extra round preparing. You do nothing for one round, and in the next, you make your skill roll. In this case, your skill code is increased by 1D. **Example:** Your blaster skill is 3D+1. You spend an extra round aiming. You roll 4D+1 when you fire.

Running

If you run in the same combat round that you use a skill, your skill code is reduced by 1D. **Example:** Your blaster skill is 3D+1. You dash across the hall, firing at a stormtrooper. You roll 2D+1 when you fire.

Wounds

If you are wounded when you use a skill, your skill code is reduced by 1D. **Example:** You're wounded. Your blaster skill is 3D+1. When you fire, you roll 2D+1.

Using More Than One Skill

Actually, you can use *more than one skill* or attribute in a single combat round. You have to decide which skills you will use during the combat round at the *beginning* of the round, and tell the gamemaster what you'll do.

Every skill use after the first one costs you 1D. If you use two skills, all skill codes are reduced by 1D; if you use skills three times, all codes are reduced by 2D; if you use skills four times, codes are reduced by 3D; and so on.

These reductions apply to *all* skill uses in that combat round. That is, if you use skills twice, *both* uses are reduced by 1D, etc.

Example: *As Roark walked back toward the control cabin, he heard a click: the ominous click of a blaster being set on stun — or maybe on kill. The truce was over, so it seemed. He pulled his own blaster, leapt through the door, and...* Roark's blaster skill is 5D+1. His player decides to fire three times in a single combat round. That's a total of two *extra* skill uses, so he subtracts 2D from the skill code. In addition, he's running (since he leapt through the door), so skill codes are reduced by another 1D. The first time he fires, he rolls 2D+1 (that's 5D+1 minus 3D); the second time, he rolls 2D+1 again; and the third time, he rolls the same thing.

Obviously, if you try to do too many things, none of them will work.

Example: Roark's blaster skill is 5D+1. If he tried to fire six times in the same round, he wouldn't fire at all (because 5D+1 minus 5D is less than a single D, so he has no dice to roll).

You can only spend a round preparing (and get an extra die) when you use *one* skill. If you spend one round preparing, then decide you want to use two or more skills in the next round, you lose the benefit of preparation, and don't get the extra 1D. You also lose the benefit of preparation if you use a reaction skill in either round.

Reaction Skills

Dodge, melee parry and brawling parry are *reaction skills.* That means you *don't* have to declare their use at the beginning of the combat round — you can use them whenever you need to. If someone shoots at you, you can dodge then and there.

But that creates a problem. Suppose you're using other skills in the same round?

In that case, your dodge (or other reaction skill) counts as an extra skill use. Any skill rolls you made *before* you dodged are not affected — but any rolls you make *after* the dodge are.

Example: Roark wants to fire three times. *Roark brought his blaster down and squeezed off a shot...* Three skill uses means Roark's skill codes are reduced by 2D. Roark's player rolls 3D+1 (blaster code of 5D+1 minus 2D). *The shot went wild. Before he could shoot again, the Imperial fired back. Roark dodged desperately.* The use of dodge means Roark is now using skills **four** times — three blaster shots and one dodge. His first blaster roll is already made, so it isn't affected. However, his dodge skill roll and his last two blaster rolls **will** be reduced by 3D instead of 2D.

You are never *required* to use a reaction skill. Using a reaction skill means you roll fewer dice for the rest of the round, so if you think you can get away without it, you may want to avoid doing so.

Die Code Modifications Are Cumulative

If you are wounded and spend an extra round preparing to use a skill, the 1D reduction and the 1D increase cancel each other out, and you just use your unmodified skill code. Similarly, the increases and reductions for wounds, running and multiple actions are added together when more than one apply.

Beginning Players:

Don't worry too much about using more than one skill in a combat round. Beginning characters usually have low enough skills that one or two things is all you can do.

The multiple-skill rules are mostly used by characters who have been around for a long time and have high skill codes. Because they have high skill codes, they can do many things in a single round, and still have a good chance of succeeding.

There's no limit to how high your skill codes can get; conceivably, a character could have a code of 12D or even higher (and Vader probably does). The higher your skill code, the better you are — not only because you can succeed more often doing *one* thing, but because you can do lots of things at once. A really good shot can hit six targets in a single round; a really hot pilot can evade fire from six TIE fighters and outdistance them all.

Combat

Combat is fought in *combat rounds,* each of which represents about five seconds of "real" time.

In a roleplaying game, combat is not fought on a board.

Instead, the gamemaster describes your surroundings and opponents. Then, he goes around the table, and asks each player what his character is doing this combat round. When he comes to you, you must tell him what skills you're using, and how many times you're using them — "I'm firing once at the trooper on the left, and moving over here." **Exception:** You don't have to declare reaction skill uses (see above).

Next, the gamemaster tells you what your opponents are doing.

Then, actions are resolved.

You continue playing combat rounds until one side or the other is defeated or gives up.

Action Segments

At the beginning of the combat round, each player must declare what his character is doing — whether he's moving, and if so where; and what non-reaction skills he's using.

Combat rounds are divided into *action segments.* During each action segment, each character may use one skill or attribute, or move. **Exception:** Reaction skills don't take any "time" to use. You can use a reaction skill in a segment — and still move or use another skill.

Example: Roark wants to run, then fire. Jana just wants to fire. Jana's fire and Roark's movement occur in the first segment. Roark fires in the second segment.

Movement and skill and attribute uses occur in the order declared, one per action segment. A character cannot "pass" a segment; actions are resolved until the character has run out of declared actions to perform.

Initiative

Normally, it doesn't matter exactly *when* during an action segment a particular character gets to act. Everyone just moves, or shoots, or uses some other skill. The only time it matters is when someone uses a skill that will affect another character's skill use. **Example:** Roark fires at Jana and vice-versa. If Roark gets his shot off before Jana does and wounds her, Jana never gets to shoot back.

When two characters are doing things that affect each other, make skill or attribute rolls for both. If a character is moving, make a dexterity roll instead (since there's no skill code for movement).

The high-roller goes first. Then, the character with the next highest roll goes, and so on. The *same* roll is used to determine whether the character's skill or attribute use succeeds.

Example: Jana (blaster skill of 5D+2) and Roark (blaster of 5D+1) both shoot at each other; the difficulty number for each shot is 15. Jana's roll is 19; Roark's is 17. Jana gets her shot off first (because 19 is greater than 17), and hits Roark (because 19 is greater than 15). Roark's fire never takes place. If Roark had gotten his shot off, he would have hit, because 17 is greater than 15.

If rolls are tied, and one of the tied characters is a player character, he gets to go first. If they're both non-player characters, or both player characters, re-roll.

Movement

Each combat round, you can hold still, walk, or run. Walking and running aren't skills; they're something everyone can do.

Walking or running is an action, and takes a segment.

If you hold still or walk, you can turn by any amount — right or left.

If you walk, you can move *up to five meters* in any direction. "Five meters" sounds pretty precise, but since combat is fought in the imagination rather than on a board or map, you must rely on the gamemaster's judgment. If he tells you that you can get someplace or reach a character in one round by walking, that's the case. If he tells you that you must run to get there in one round, or that it will take several rounds, his judgment is final.

If you run, you can move *up to ten meters* in any direction (twice as far as by walking). A character who runs can only turn by up to 90 degrees in the combat round (make one right-angle turn); because you're moving so fast, you can't turn on a dime, the way you can if you walk.

Whenever a running character makes a skill roll, his code is reduced by 1D (see above). Walking characters' codes are not modified.

Stance

You can always fall prone, without any penalty, at the end of your movement. Falling prone is part of movement, not a separate action. Prone characters can only move by crawling — they may move up to two meters per round. When a crawling character makes a skill roll, his code is reduced by 1D (just like a running character).

Getting up from a prone position is an action; you can turn and use skills in the same round, but you can't move.

Prone characters are harder to hit in combat (see below).

Shooting

The blaster skill is frequently used in combat. The difficulty number for a shot depends on how far away the target is:

Point-Blank Range (a few meters): 5
Short Range: 10
Medium Range: 15
Long Range: 20

The range of each weapon, in meters, is printed on the Weapon Chart (see page 139). Since combat is visualized, you must rely on the gamemaster to tell you when you're firing at short, medium or long range. Some weapons have better ranges than others; 20 meters is short range for a blaster rifle, but medium for a blaster pistol — so even if your buddy is firing at short range, you may be firing at long, depending on the weapons involved.

Taking more than one shot means using the blaster skill more than once (see "Using More Than One Skill," page 12).

If you roll higher than the difficulty number for your shot, you hit your target. **Example:** If you shoot at short range, and roll a 10 or more, you have hit your target (unless the target dodged or there is some other modification to the difficulty number).

Each weapon has a *damage code.* Most blasters have damage codes of 4D (see Weapon Chart, page 139). When you hit a target, roll your weapon's damage dice. **Example:** Roark uses a heavy blaster pistol; when he hits, his player rolls 5D.

Then, the gamemaster rolls strength dice for your target. How badly you injure the target depends on the two rolls:

- **Strength Roll Greater Than Damage Roll:** Stunned.
- **Damage Roll Greater Than or Equal to Strength Roll, but Less Than 2 Times Strength Roll:** Wounded.
- **Damage Roll at Least 2 Times Strength Roll, but**

Less Than 3 Times Strength Roll: Incapacitated.

- **Damage Roll at Least 3 Times Strength Roll:** Mortally Wounded.

Example: Your damage roll is 12. If the target's strength roll is:

13 or more, he's stunned.
between 7 and 12, he's wounded.
between 5 and 6, he's incapacitated.
4 or less, he's mortally wounded.

A *stunned* character falls prone, and can't do anything for the rest of the combat round.

A *wounded* character falls prone and can't do anything for the rest of this round. Any time he rolls skill or attribute dice, his code is reduced by 1D. A wounded character who is wounded again is "incapacitated."

An *incapacitated* character falls prone and is unconscious. He can't do anything at all until healed. An incapacitated character who is wounded or incapacitated again is "mortally wounded."

A *mortally wounded* character falls prone and is unconscious. He can't do anything until healed. Worse yet, at the end of every combat round, he must roll 2D. If his roll is less than the number of rounds since he was mortally wounded, he dies. **Example:** Roll at the end of the round in which a character is mortally wounded; if the roll is less than a "1" (which is impossible), he dies. The next round, he dies on anything less than a "2" (also impossible); the third round, on anything less than a "3". In other words, he is going to die eventually — and pretty soon — unless someone gets him to a medical Droid or rejuvenation tank, or uses a medpac.

Making a strength roll when hit is *not* considered an action or a regular attribute use; you never modify the strength code for running, wounds, taking an extra round, or multiple skill use.

Dodges

Another useful skill is *dodge*. When someone fires at you, you roll your dodge dice. The number you roll is *added to his difficulty number.*

Example: The Bounty Hunter Jana Jarel fires at Roark, who dodges. Jana's blaster skill is 5D+2, and the shot is at short range (difficulty 10). Roark's dodge skill is 4D+1. Roark rolls a 14, so Jana's difficulty number is now 24. Jana rolls — and gets a 22! Close, but no cigar.

Dodges are reaction skills; you don't have to declare dodges at the beginning of each combat round, and you can dodge and take another action in the same segment.

You must decide whether or not you're dodging before the attacker makes his skill roll. You can't wait to see whether he hits before deciding whether or not to dodge.

If you dodge and more than one opponent fires at you in the same action segment, your dodge roll affects *all* opponents' attacks.

Example: Four stormtroopers fire at Roark in the first segment; he dodges and rolls an 11. The dodge increases all *four* stormtroopers' difficulty numbers by 11 each, even though Roark is only using the skill *once.*

You can dodge every segment — but each time is a separate skill use, and decreases skill codes 1D further. If someone fires at you in a segment and you choose not to dodge (or can't), his attack is not affected, even if you used a reaction skill in an earlier segment.

Archaic and Unusual Weapons

Some characters start with out-of-date or unusual weapons (like Chewbacca's bowcaster). Each of these weapons is used with a different skill, not with the blaster skill; if your character has such a skill, it's listed on his character template. These weapons follow the same rules as blasters.

Fire by archaic or unusual weapons can be dodged, just like blaster fire.

Hand-to-Hand

If your character is near someone else, he can attack the other character in hand-to-hand combat. If your character isn't carrying a melee weapon, you use the *brawling* skill; if he uses a melee weapon, you use the *melee* skill.

Basically, you use the same rules as for blasters, except that the base difficulty for the attack is not determined by the range, but by the weapon used (see the Weapon Chart, page 139). In addition, the "damage code" when making a brawling attack is the character's strength. If the character uses a melee weapon, the damage code is the weapon's code *plus* his strength.

When a character fights hand-to-hand, he can use his *brawling parry* skill if he doesn't have a weapon, or his *melee parry* if he does. They work just like dodge, but they only affect hand-to-hand attacks, not blaster (or other fire) attacks.

Brawling parry only works against brawling attacks, not melee attacks. Melee parry works against both. Dodge doesn't affect brawling or melee attacks.

Grenades

If your character has a grenade, he can throw it any place you like. The difficulty number depends on the range; ranges for grenades are printed on the Weapon Chart (see page 139).

If your roll is equal to or greater than the difficulty number, it lands where you want it to. If your roll is lower, it may end up in your lap. Grenades do damage to everyone around them (within 10 meters), so be careful where you throw them.

If a grenade lands near you, you can dodge to avoid injury. The gamemaster rolls 4D for the grenade; its "difficulty number" depends on your distance from it (see Weapon Chart, page 139). Your dodge increases the grenade's difficulty number. If its roll is greater than or equal to the modified difficulty, damage is determined normally; a grenade's damage code depends on the distance to its target (see page 50). Whenever you dodge against a grenade, you end the action segment prone.

If you dodge in an action segment, your dodge affects all blaster fire *and* grenade attacks in the same segment.

Skill Points

At the end of an adventure, the gamemaster may assign you *skill points*. The better you did in the adventure, the more skill points you receive. You get them for doing great deeds, for outwitting your opponents, and for playing your role well.

You can spend skill points to increase your skill codes. (You can never increase your attribute codes.)

To increase a skill code by one "pip," you must spend as many skill points as the number before the "D".

Examples: Increasing a skill of 2D costs 2 skill points. Increasing a skill of 5D+1 costs 5 skill points. Increasing a skill of 3D+2 costs 3 skill points.

When you increase a skill by one *pip*, a skill with no "+" goes to "+1;" a "+1" skill goes to "+2;" and a "+2" skill loses its plus but increases the number before the "D" by 1.

Examples: Increasing a skill of 2D by one pip increases the skill code to 2D+1. Increasing a skill of 2D+1 makes it 2D+2. Increasing a 2D+2 makes it 3D.

Example: If your skill is 2D, and you want to increase it to 3D, that costs you 6 skill points. It costs 2 skill points to increase it 2D+1; 2 more to 2D+2; and 2 more to 3D, for a total of 6 points. In general, increasing a skill by 1D costs three times the number before the D (increasing a 4D skill to 5D would cost 12; a 5D skill to 6D, 15; etc.).

You can spend your skill points any way you like, increasing any of your skills by any amount, as long as you don't spend more skill points than you have.

You can save skill points if you don't want to spend them all at once. Just write a note on your template saying how many points you've saved. You can spend them later, at the end of any session of play.

The Force

The Force is the mystical power which binds all things together and sustains life.

Trusting to the Force

All starting characters have one or more *Force points*. At any point during a game, you can tell the gamemaster, "I'm trusting to the Force." That means you're attempting to use your luck, moxie, or control (the Force manifests in many ways) to make sure that what you want happens.

You can only "trust to the Force" as many times in an adventure as you have Force points. At the end of an adventure, the gamemaster may award you additional Force points. **Example:** A character has three Force points. He can "trust to the Force" three time in an adventure.

When you "trust to the Force," your chances of doing what you want to do increase dramatically. For the round in which you spend the point, all skill and attribute codes are doubled. That means you can do many more things in the round, or can be virtually certain of doing one thing which you want badly to succeed in doing.

Example: If Roark spends a Force point, his blaster skill for the round is 10D+2, his dodge is 8D+2, his technical attribute is 4D+4, etc.

When you "trust to the Force," one of four things happens:

- If you trust to the Force to do evil, you *lose the Force point*. It is permanently lost. In addition, you gain a Dark Side point. Each time you gain a Dark Side point, there is a chance that your character will turn to the Dark Side. Since all player characters are members of the Rebellion, if you turn to the Dark Side, you lose your character. The gamemaster will take him away from you and use him as a villain. You'll have to create a whole new character.
- If you trust to the Force in a way that's neither particularly heroic, nor evil, you lose the Force point, but do not gain a Dark Side point. **Example:** Roark is hit by a laser cannon, and fears that he will be mortally wounded. He spends a Force point to double his strength roll. Saving your own bacon is not real heroic — but neither is it evil; Roark loses the Force point, but gains no Dark Side points.
- If you trust to the Force in a heroic way — to save others or defeat evil — you do not lose the Force point. At the end of the adventure, you get the Force point back — so you can "use the Force" again on the next adventure.
- If you trust to the Force in a heroic *and dramatically appropriate way* — at the climax of the adventure, or to do a mighty deed — not only do you get the Force point back at the end of the adventure, but the gamemaster may award you another point as well.

The gamemaster decides when an action is evil, heroic, or dramatically appropriate (see page 66).

The Powers of the Force

Most characters don't have any ability to use the Force to control minds and bodies, levitate objects, etc. If yours does, one or more Force skills are listed on your character template. If no Force skills are listed, you don't need to read this section.

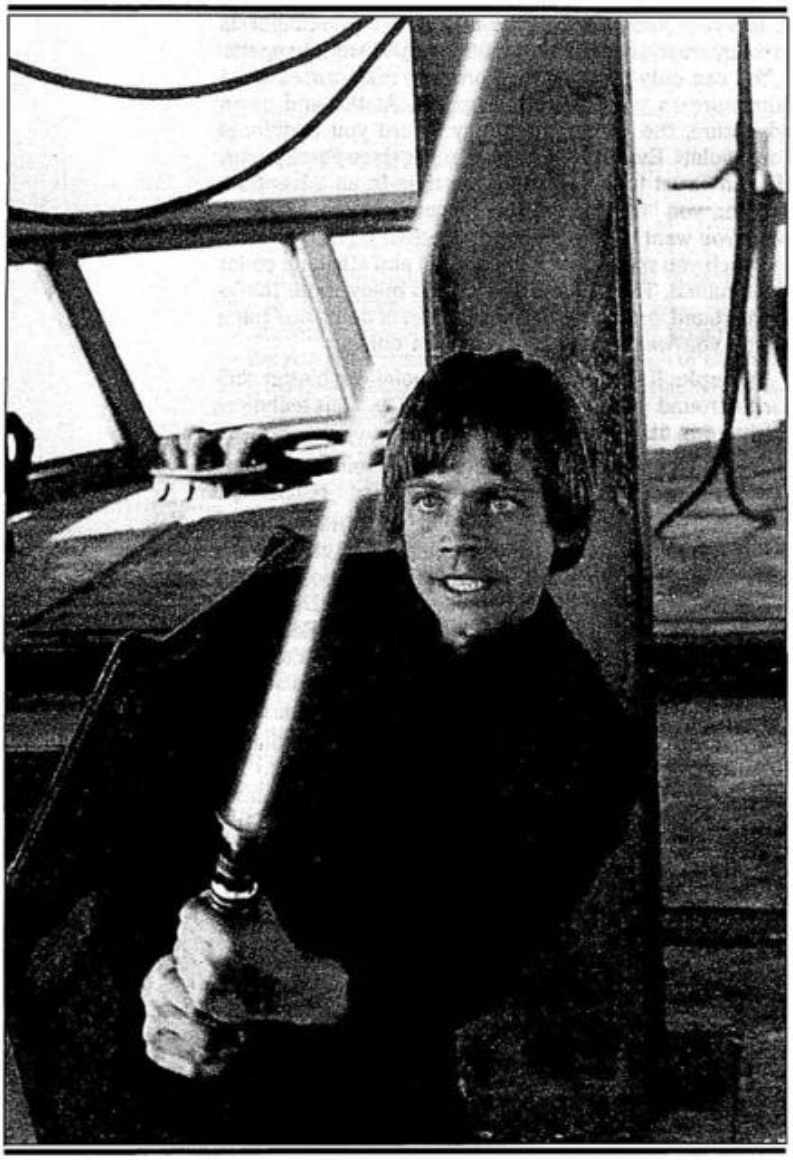
The Jedi Code

Characters with Force skills must follow a strict code. If you fail to do so, you may gain Dark Side points. Most characters can only gain Dark Side points when they trust to the Force; Jedi characters gain them *any* time they do evil.

You may not kill, except in self-defense or the defense of others.

You may not act for personal gain, of wealth or power.

You must never act from hatred, anger, fear or aggression.



Lightsabers

A lightsaber is a melee weapon, but you use it with your lightsaber skill, not your melee weapons skill. Unlike other melee weapons, a lightsaber's damage does not depend on your strength code, but on your *control skill code* (see page 70).

You can parry with a lightsaber. You either use your melee parry skill or your Force sense skill (if you have that skill). Obviously, you'll use whichever skill is better.

Control

You can use the control skill to control the Force inherent in your own body. By doing so, you can control your own hunger, pain, thirst and exhaustion. You can help your immune system defeat poisons and diseases. You can accelerate your body's natural healing abilities, heighten your natural alertness, or put your body in a hibernating trance. If you ever try to do any of these things, the gamemaster will tell you what the difficulty number is.

Sense

If you have the sense skill, you can "feel" the ebb and flow of the Force, sensing the bonds that connect all things. You can read the feelings of others, heighten your own senses, and tell how badly damaged or diseased an organism is.

If you have the sense skill, you can use the lightsaber to parry blaster bolts, as well as other melee weapons. You roll your sense skill and add the result to the blaster firer's difficulty number. This is the only time a melee weapon can be used to parry blaster fire.

You can even try to reflect a blaster bolt back at its firer, or at another target. This is considered two uses of the sense skill (so the die code is reduced by 1D, or by more if you're using other skills at the same time). The first skill use increases the blaster firer's difficulty number. If he *misses,* you use your sense skill the second time to "aim" the blaster bolt at someone else. The gamemaster tells you what the difficulty number is. If your sense skill roll is equal or higher, you hit your intended target. The blaster bolt's damage code is, of course, the damage code of the weapon that fired it.

If you possess both the sense and control skills, you can combine them to read minds, project thoughts and feelings into the minds of others, and see the past, present, and possible futures.

Alter

If you have the alter skill, you can move objects with your mind alone. If you possess both control and alter, you may do to the bodies of others what you can do to your own — help them withstand pain, fatigue, hunger and thirst; accelerate healing; and so on.

If you possess all three Force skills, you can change the contents of the minds of others, causing them to see what is not there, remember things incorrectly, or come to false conclusions (e.g., "These are not the Droids you're looking for").

Other Skills?

It is rumored that there are skills beyond the first three. Historical records say the ancient Jedi Knights had powers far beyond the ken of modern life. But since their august order has disappeared from the galaxy, the methods they knew and disciplines they used are now unknown.

Chapter Three An Introduction to Roleplaying

You now know enough about the rules to start playing. But a roleplaying game is more than *rules* — roleplaying games are really about roleplaying and storytelling. Here's a solitaire adventure; we suggest you play through it to get a feel for the game.

Regina Cayli: A Solitaire Adventure

New Bakstre rotates rapidly; the sun and seven moons move at visible speed across its purplish sky. The sun sets slowly behind the Regina Cayli, *an M-Class Imperial Attack Transport, which casts its long shadow across New Bakstre's twisted vegetation. You study it from your hiding place, a dozen meters distant, shivering slightly in the chill air.*

The landing ramp is open and, for the moment, unguarded.

You bolt from cover, run across the clearing, dash up the ramp, and into the darkened cargo bay...

Star Wars: The Roleplaying Game usually requires a gamemaster and at least two players. A *solitaire* adventure lets you play by yourself.

To play this adventure, you need a pencil, paper, dice, and the sample character template for Roark Garnet (printed on page 8).

Begin by reading the section labelled "1". Each section describes a situation, and asks you to roll dice or choose a course of action. Depending on what you do or roll, it tells you to go to another section ("Go to 12"). Turn to that section, and continue. When you're told to write something down ("Write Alarm Triggered"), just jot it on a piece of scrap paper so you'll remember. The adventure will tell you when you're finished.

After you complete the adventure, try it again. This time, make different choices and see how they affect the outcome.

You are playing the role of Roark Garnet, galactic entrepreneur and adventurer (a Smuggler). Your ship, the *Dorion Discus*, was making an unscheduled delivery here on the planet of New Bakstre when it was forced down by Imperial customs cruisers. The *Dorion Discus* crash-landed in the forest nearby. The *Regina Cayli*, an Imperial transport, showed up with a bunch of stormtroopers, who started combing the area. They wounded and captured your companion and co-pilot, Hawk Carrow.

You don't give two hoots about the Empire or the Rebellion, but there's no way you're going to abandon your friend to the tender mercies of Imperial interrogators. You trailed the ambushers and your captive buddy back to the *Regina Cayli*. Your only plan is to find Hawk and get him out. After that... well, there'll be time to worry about that later — you hope...

Ready?

1

Once inside, you look for a security console. "Where are they keeping you, old buddy?" Without the Artoo, you'll have to bypass security on your own. You lean over the console, study it, chew your nails, then punch a few keys in rapid succession...

You are using your security skill. You did not allocate any extra dice to security, so your skill code is still 2D+2, the same as your technical attribute (see the sample character template on page 8). So, roll two dice to see how well you do.

The difficulty number for this skill roll is 5:

- *If your die-roll is 4 or less, go to 3.*
- *If your die-roll is 5 or more, go to 2.*

2

Phew! No alarm. The monitor says, "Prisoner in Infirmary, Command Deck, Room B12." You get the infirmary's security code out of the memory banks. Calling up a diagram of the ship, you choose the most direct route and move out, alert for wandering stormtrooper patrols. *Go to 4.*

3

"EHHNT! EHHNT! EHHNT! EHHNT!" You got the location and the security code — Infirmary, Command Deck, Room B12 — but you triggered a computer security alarm. A ship's plan shows a grav tube up to the command deck. Time to get moving. *Write down "Alarm Triggered" and go to 4.*

4

Across the corridor is the grav tube to the command deck. You hear approaching footsteps, but no one is in sight. Should you stay hidden, or dash for the grav tube and hope you aren't seen?

- *If you sprint to the grav tube, go to 5.*
- *If you stay hidden and observe, go to 6.*

5

You run for it. You're trying to dodge out of sight before they see you, so you use your dodge skill of 4D+1. Roll four dice, and add one to the number rolled. The difficulty number is 10.

- *If the score is 10 or higher,* you made it across to the grav tube before anyone appears. You skid into the grav tube, twist the microgravity control, and sigh with relief as the blast doors close and you begin to float gently upward. *Go to 7.*
- *If the score is 9 or less,* you're part-way across the room when a stormtrooper enters. The startled trooper hesitates, then fires from the hip — and misses — just as you dive into the grav tube, close the blast doors, and begin to float upwards toward the command deck. *Write "Intruder Reported" and go to 7.*

6

A stormtrooper walks into the room and stands by the grav tube with his weapon ready. You wait several minutes, but the trooper shows no sign of leaving.

- *If you shoot the unsuspecting trooper, go to 8.*
- *If you try to bluff your way past the trooper and into the grav tube, go to 9.*

7

You float upwards to a blast door; Imperial graphics indicate it's the command deck. You twist the grav tube control to neutral. The blast doors open. Beyond them, a corridor leads right and left. The infirmary should be to the right. Across the corridor are open blast doors leading to a darkened room.

- *If you've written "Alarm Triggered" or "Intruder Reported", go to 14.*
- *Otherwise, go to 15.*

8

- *If you have not written "Trooper Wary," go to 28.*
- *If you have written "Trooper Wary," go to 34.*

9

- *If you have written "Alarm Triggered," go to 10.*
- *Otherwise, go to 11.*

10

The trooper says, "Halt and identify yourself!"

- *If you halt to regale the trooper with a clever fictitious explanation for your presence, go to 12.*
- *If you shrug, then draw your blaster and fire at the trooper, write "Trooper Wary" and go to 34.*

11

You walk across the room to the grav tube wincing in pain, a hand clasped over one eye. "Excuse me, trooper, could you direct me to the infirmary? Got a splash of coolant in it, hurts like hell. . ."

Your con skill is 3D. Roll three dice; the difficulty number is 15.

- *If your roll is 15 or more,* the trooper nods his head in acknowledgment — "command deck, to the right" — and continues to stand there as you enter the grav tube, close the blast doors, float gently upward toward the command deck, and grin smugly to yourself. *Go to 7.*
- *If your roll is 14 or less,* the trooper is not going to fall for this routine. *Go to 10.*

12

The stormtrooper seems unimpressed by your performance. "Seal all corridors and grav tubes. I have an intruder," he rumbles into his helmet comlink. "Make yourself comfortable, Rebel scum," he says, and stuns you with his blaster rifle. *Go to 45.*

13

"This don't look so good." You spin around just in time to see the landing ramp slam closed. Heavy footsteps pound closer. "Armed Intruder on Transport Deck!" loudspeakers blare. "Set blasters to stun and apprehend! Do not expose yourself to fire! Squads Four and Five to support. . ."

"Neat," you think to yourself. "Trapped. Well, if they're set for stun, what've I got to lose. . ."

You pot four troopers before you're stunned. Paralyzed, you tumble to the deck. *Go to 45.*

14

You hear troopers approaching from the right and left.

- *If you run across the hall to hide in the darkened room, go to 17.*
- *If you wait in the grav tube to ambush the troopers, go to 18.*

15

There's no sign of anyone in the corridor. You leave the grav tube, turn right, and head for the infirmary. *Go to 16.*

16

You peer around a corner. Down a long corridor you see a single trooper standing outside the infirmary door. "Hmm. Tough shot from here."

- *If you test your marksmanship with this long-range shot, go to 38.*
- *If you try to bluff your way up to the trooper for a sure shot, go to 39.*

17

You lean against the bulkhead in the dark, clasping the blaster two-handed and trying to control your breathing. In the brightly-lit corridor outside, two stormtroopers pause before the door. They peer in, then one gestures the other inside. "Check this room," a voice rasps, "and set for stun — the Commander wants this one for questioning." One trooper continues down the corridor. The other steps cautiously into the dark room. . .

- *If you hide and observe, go to 19.*
- *If you shoot the searching trooper once he's inside the darkened room with you, go to 20.*

18

Two troopers approach from the left. As they enter your view, they call to the other troopers approaching from the right, "Cover us while we check the grav tube."

- *If you want to shoot it out with the troopers, go to 22.*
- *If you want to hang motionless in the grav tube and pretend you're stunned, go to 23.*

19

You look around quickly for a hiding place as the trooper cautiously enters the room.

Your hide/sneak skill is 3D. The trooper's search skill is 2D.

Roll three dice; that's your roll. Then, roll two dice for the trooper.

- *If your roll is higher than or equal to the trooper's,* his careless search failed (or you found a great hiding place). The trooper leaves and continues down the corridor away from the infirmary. You leave the room and head for the infirmary. *Go to 16.*
- *If the trooper's roll is higher,* he spots you. *Go to 21.*

20

At close range, this is an easy shot. The difficulty number is 10. Your blaster skill is 5D+1; roll five dice, and add one to the total.

- *If the total roll is 10 or more,* the trooper is hit and stunned. You swiftly subdue and strip him, then don his armor. Grabbing the blaster rifle, you step out of the darkened room, now to all appearances a loyal servant of the Emperor, and march off toward the infirmary. *Go to 16.*
- *If the roll is 9 or less,* your shot misses. The trooper ducks back out of the room, slams the door shut, sounds the alarm, and calls for reinforcements. You're trapped. After a brief but spirited engagement with a reinforced squad of stormtroopers, you are paralyzed by a stun blast. *Go to 45.*

21

The trooper pretends to have missed you in his search, but as he leaves the room, he slams the door shut, sounds the alarm, and calls for reinforcements.

You're trapped. After a brief but spirited engagement with a reinforced squad of stormtroopers, you are paralyzed by a stun blast. *Go to 45.*

22

The troopers, obviously experienced veterans, don't expose themselves carelessly. Two troopers take cover while four cautiously approach the grav tube and peer inside. When you open fire, they also fire.

Whether or not you hit doesn't much matter; even if you do, hitting you in a small grav tube is like shooting

Mynocks in a cargo cannister. At least one of the stormtrooper's stun blasts hits and paralyzes you. *Go to 45.*

23

A trooper jabs you viciously to make sure you aren't faking. Suppressing a moan or reflex action is pretty hard — difficulty 15. Your stamina is 3D; roll three dice.

• *If the roll is 15 or more,* you don't respond. The two troopers take your blaster and drag you off toward the infirmary. *Go to 24.*

• *If the score is 14 or less,* you cry out involuntarily, and the trooper fires his blaster into your chest — now you're stunned for real. *Go to 45.*

24

Two troopers drag you down the corridor to a door marked "Infirmary." They drop you on the deck. One punches a security code while the other covers the door with his blaster — and neither is watching you.

Here goes nothing... You concentrate and put everything into silently getting to your feet and jumping the troopers from behind. You're trying to do this without being seen — so you're using your "hide/sneak" skill. Your skill code is 3D; roll three dice.

The troopers have been careless — your chances are good. The difficulty number is 5:

• *If your roll is 5 or more,* you take the two troopers by surprise. *Go to 25.*

• *If the roll is 4 or less,* a noise warns the troopers, who turn and drill you with blaster rifles at point blank range. You are immediately paralyzed with a sour expression on your face. The troopers imprison you with your friend. *Go to 40.*

25

You try to do two things at once — knock one trooper down while grabbing the other's blaster rifle.

You're using your brawling skill for both purposes. Your skill code is 4D+1. However, *because you're trying to do two things at once,* you roll 1D less than you normally would. Your modified skill code is 3D+1.

Roll three dice and add one to the total in your attempt to knock down the trooper; and roll 3D+1 again for your attempt to grab the blaster rifle.

The difficulty number for both attempts is 10.

• *If both rolls succeed* — that is, both rolls are 10 or more — you grab the blaster rifle and knock down the other trooper. You make short work of the surprised troopers with the stolen rifle before they can sound the alarm. *Go to 42.*

• *If either or both rolls fail* — either one is 9 or less — your bold move has failed. You are subdued and imprisoned with your injured friend. *Go to 40.*

26

"Okay. Out the front door?"

"You got a better idea?"

"They'll seal the exits when they find I'm gone."

"What, you expect me to claw my way through the hull or something?"

"No, but it's not too much to ask that you think, is it?"

"Nice talk from a rescued guy being carried by his heroic buddy..."

• *If you try to leave the way you entered — via grav tube to the Transport Deck — go to 30.*

• *If you try to find another exit, go to 29.*

27

"Intruder!" the trooper shouts into his helmet mike, and charges you, firing his blaster from the hip.

To see who wins this shootout, alternate shots between you and the trooper. The difficulty number for all shots is 10. Your blaster skill is 5D+1, and the trooper's is 3D. When you shoot, you roll five dice and add one to the total; when he shoots, you roll three dice. Make rolls for both of you; the guy with the higher roll gets his shot off first. If that roll is 10 or more, he hits his opponent (and the opponent's shot goes wild). If both of you miss the first time around, roll again, and continue rolling until someone hits.

• *If you get the trooper first,* take a moment to gloat over your cool performance under fire, then run toward the infirmary. *Go to 42.*

• *If the trooper gets you first,* curse your rotten luck as you slump to the deck paralyzed. *Go to 45.*

28

You get your shot off before the trooper can respond. Your blaster skill is 5D+1. This is a pretty easy shot; the difficulty number is 10. Roll five dice, and add one to the total; if the result is 10 or more, you hit and staggered the trooper.

• *If you hit the trooper,* you dash past the trooper into the grav tube, hit the controls to shut the tube door, and grope for your lucky thesselbeast's foot. *Write "Intruder Reported" and go to 7.*

• *If you missed the trooper,* he recoils in alarm, then leaps into the grav tube. The blast doors close before you can get to them. Alarms blare from overhead — "Intruder on Transport Deck! Seal all bulkheads and grav tubes." *Write "Intruder Reported" and go to 13.*

29

"Well, is there any way out of this ship that the Imperials would never suspect we'd try?"

"Fired out a torpedo port?"

"Bad idea."

You try to think of a feature of M-Class ships that would allow you to escape. Your technology skill code is 2D+1. The difficulty number is 10. Roll two dice and add one to the total:

• *If the result is 10 or more,* you get a really bad idea. *Go to 32.*

• *If the score is 9 or less,* the best idea you come up with is to go out the way you came in — through the grav tube and out the boarding ramp. *Go to 30.*

30

You leave the infirmary, sneak back to the grav tube, and make it to the transport deck without encountering any troopers. *Go to 31.*

31

Two landspeeders sit near the open cargo ramp.
• *If you pile into one, and leave the other one alone, go to 35.*
• *If you take the time to disable the other landspeeder before you leave, go to 36.*

32

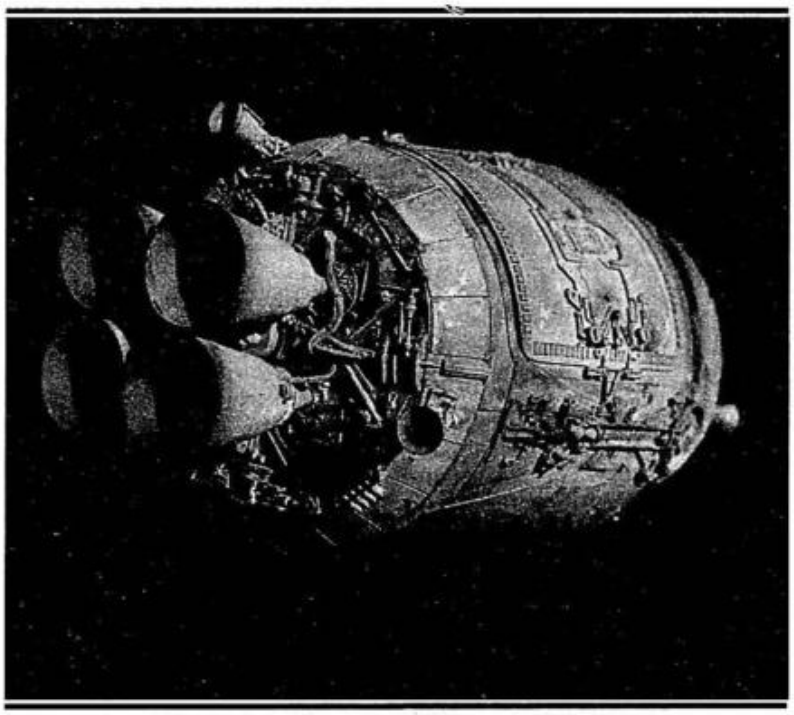
"Hey! Let's use the escape pods!"
"But we're on the ground, stupid. Probably get launched directly into the topsoil. . ."
"No! The pods're on top of this baby. Trust me — I know what I'm doing."
"This isn't gonna work. . ."
"Come on, cheer up. We'll probably be killed instantly."
This is pretty risky — you need to override the escape pod automatics and use manual controls from ground level. Even though your starship piloting skill is high, you estimate your chances of a crash are about 50/50, with possibly serious consequences.
• *If you decide to risk the escape pods, go to 33.*
• *If you decide to take your chances with the grav tube and ramp, go to 30.*

33

"Hmm. I think it's this button here. . ."
"You sure you know how to work this thing?"
"Trust me, good buddy. Everything's just fine. . ."
Your starship piloting skill is 5D+2. The difficulty number is 20. Roll five dice, and add two to the total.
• *If your roll is 19 or less,* there's a sudden, brutal acceleration, a staccato series of whangs, several splintering crashes, and a sharp, definitive impact. The battered pod is buried under a mound of vegetation and topsoil. The Imperials cut you out with a torch, commend you on your bravery and ingenuity, and march you back to the *Regina Cayli. Go to 40.*
• *If your roll is 20 or more,* you manage to wrestle the escape pod to a rough but serviceable landing about two kilometers from the transport. *Go to 46.*

34

The trooper is not surprised, and he shoots back. The trooper's blaster skill is 3D. The difficulty number for both shots is 10. Roll three dice for the stormtrooper. Your blaster skill is 5D+1. Roll five dice for yourself, and add one to the total. Whoever gets the higher roll shoots first.
• *If you both roll 9 or less,* you both miss. The stormtrooper leaps into the grav tube. The blast doors close before you



can get to them. Alarms blare from overhead — "Intruder on transport deck! Seal all bulkheads and grav tubes." *Write "Intruder Reported" and go to 13.*
• *If the stormtrooper shoots first, and rolls 10 or more,* you're hit before you get your shot off — and paralyzed with a stun blast. *Go to 45.*
• *If you shoot first, and your roll is 10 or more,* you hit the stormtrooper. He slumps to the floor. You dart past and into the grav tube, close the blast doors, and drift gently upward toward the command deck. *Write "Intruder Reported" and go to 7.*

35

The moment you get into the landspeeder and fire up, an alarm sounds. You zoom out the cargo ramp just as it closes. *Go to 41.*

36

The moment you fool with the landspeeder, an alarm sounds. The cargo ramp closes before you can make your escape, and in seconds the transport deck is crawling with troopers. Resistance is pointless. . . so you charge them. . .
The Imperial officer stands negligently over your paralyzed bodies. "Hmm. Dissatisfied with our accommodations?" he politely inquires. "Perhaps we have something more to your liking. . ." *Go to 37.*

37

The two of you are securely bound and jammed into a rather small closet. The heavy blast doors close with a solid-sounding clunk. It's dark. Hawk's healing sheath is crushing your toes.

"Here's another fine mess you've gotten us into."

"Stop griping. Now, here's my plan. . ."

Don't fret. We're sure they'll get out somehow, but it's time to get back to learning the rules. Once you've learned how to play the game, you can figure out how to get them out of here. . . *Go to 47.*

38

You take your time, brace, aim, take a deep breath, and squeeze the trigger. Because you spent some time preparing, you get to roll 1D more than your normal blaster skill of 5D+1. Roll six dice, and add 1 to the total.

It's a tough shot, though — the difficulty number is 20.

• *If your roll is 20 or more,* you get a bull's-eye, and the trooper drops like a rock. You scamper up cheerfully, punch the infirmary's security code, and drag the trooper into the infirmary. *Go to 42.*

• *If the roll is 19 or less,* you miss. *Go to 27.*

39

• *If you're wearing trooper armor, go to 43.*

• *If you have no trooper armor, but you have not written "Alarm Triggered" or "Intruder Reported," go to 43.*

• *If you have no trooper armor, and you have written "Alarm Triggered" or "Intruder Reported," go to 44.*

40

Both you and Hawk are imprisoned in the infirmary. This time, however, two Imperial stormtroopers stand outside, guarding the door.

You sit in a chair next to Hawk's pallet. "Well, now we got them right where we want them. Those Imperials think they've taken us captive. Actually, I just tricked them into bringing us here so I could rescue you."

A barrage of rude noises and flying objects from the pallet greet your announcement.

"Look, if you're going to be that way, I'll just leave. Anyway, it's your turn to come up with The Plan."

Hawk reflects for moment. "Well, how about the bacta tank?"

"The what?"

"The healing tank. We tip it over, spill the bacta in front of the doorway, and raise a false alarm. When the guards rush in, they'll slip on the liquid, and we'll bash them with the tank."

"You really think that's going to work?"

"Sure! Look, you said it's my turn, and that's my plan."

"Wonderful. Let's go." *Go to 30.*

41

In moments the other speeder, packed with stormtroopers, is hot on your tail. You're gaining slowly on your overloaded pursuers, but one blaster shot could put you out of business.

Hawk leans over the rear windscreen with a blaster. "Hold it steady for a second, ace — give me a shot at their driver."

Your repulsorlift operation skill code is 3D+2; the difficulty number for this maneuver is 10. Roll three dice and add two to the total. If you roll 10 or more, the difficulty number for Hawk's shot is 15 because you held the speeder steady. If you roll 9 or less, Hawk curses your driving skills and does his best with a difficulty number of 20.

Hawk is good with a blaster, but this is a tough shot. His blaster skill is 4D+1; roll four dice and add one to the total.

• *If the roll is equal to or greater than the difficulty number,* Hawk zaps the driver of the pursuing speeder. It noses into the turf, cartwheels a couple of times, and begins to tear through the brush as you zoom out of range of the spectacle. *Go to 46.*

• *If the roll is less than the difficulty number,* Hawk's shot goes wide. He's readying for another try when a lucky shot from one of the troopers tags the drive system and your speeder falters, then drops abruptly, skidding through the undergrowth. The troopers shrewdly stand off and keep you pinned down until reinforcements arrive. They take you with embarrassing ease. It's the Imperials' turn to gloat on the short ride back to the transport. *Go to 37.*

42

You go to the infirmary door, punch the security code, and drag the trooper(s) inside.

Hawk lies on a pallet, tended by a medical Droid, one leg enveloped in a healing sheath. "Hi, old buddy. Nice place you got here," you say as you scan the infirmary. "Sorry we got to check out. Got any luggage?"

Hawk smiles grimly. "With the bum leg, fancy athletics are out of the question."

"No problem, old buddy. I'll just carry you."

"Roark, this is not a very good plan."

"Everybody's a critic. Let's move, huh?"

You heave your friend over your shoulder and tromp out of the infirmary.

Go to 26.

43

You walk right up to the unsuspecting trooper, salute, and zap the fellow, who obligingly slumps to the floor unconscious. *Go to 42.*

44

The alert trooper, under orders to stun first and ask questions later, snaps his blaster to his shoulder without hesitation, fires, and stuns you before you can get off a shot. You tumble paralyzed to the deck. *Go to 45.*

45

An Imperial officer arrives with a squad of troopers. "The Commander will be personally interested in this one, I suspect," says the officer as he relieves you of your blaster.

"I'm sure you'll enjoy this opportunity to savor the comforts of Imperial hospitality, my Rebel friend.

"You two, put him in the infirmary with the other one. The rest of you, take a look around outside and see if there are any others crawling around."

"How nice," you think groggily, "a personal escort . . ." as the two troopers each grab a leg and drag you down the corridor. *Go to 24.*

46

"Nice work, ace."

"My mom always said that Driver Education course would come in handy."

Hawk and you are free of the Imperials for the moment, but now you have to deal with the problem of the disabled *Dorion Discus.* The Imperials will be waiting for you if you go back there, but you haven't got any other way off planet.

"Say, Roark, my man. You ever flown an Imperial transport?"

"Bad idea."

"Yeah. Let's do it . . ." .

Don't fret. We're sure they'll get off this planet somehow, but it's time for you to get back to reading the rules. Once you've learned how to play the game, you can figure out how to rescue them . . . *Go to 47.*

47

Okay, now you can see how it's done. Whenever you take an important action, you use one of your skills or attributes. You look at your sheet, find your code with that skill or attribute, and roll dice accordingly. If you roll equal to or higher than the difficulty number, you succeed. If you roll less, you fail.

In this adventure, we provided the difficulty numbers. The more difficult the task, the higher the difficulty number. When you're playing with others, the gamemaster will tell you what the difficulty number is each time you try to do something. (Sometimes he or she won't tell you — the gamemaster will just decide, and let you know whether your roll is high enough or not after you make it.)

One thing you should keep in mind — when you start playing the game, your character is about as good as a normal person — a little better, because you're a hero. When you try something tricky, you'll fail a lot. Don't expect to be able to fly unscathed through an asteroid field, or dodge the fire of an entire stormtrooper squad. Han, Luke or Leia can pull that off — and maybe one day you'll be that good too, but you'll have to play a long time before you get to that stage.

Example of Play

The same kinds of things happen when you play with a gamemaster as in a solitaire adventure. You still make decisions, imagine your surroundings, make skill rolls, and so on.

A lot is different, too. The gamemaster describes what your character sees and senses, and takes the roles of *non-player characters* — your opponents and the supporting cast.

When you want your character to do something, you tell the gamemaster. He uses the rules to decide whether or not you can do what you want. Then, he tells you what happens next. You keep on making decisions and acting, and the gamemaster keeps on telling you what happens, until the story is over or you decide to break.

Here's an example of what you might hear if you sat in a room where *Star Wars: The Roleplaying Game* were being played.

Background

Greg is the gamemaster (GM), seated at the head of the table. Irwin is playing Roark Garnet, the Smuggler. Paul is playing Jill Farseeker, a Kid and Roark's long-lost daughter. Her grandfather, Retired Imperial Captain Jackson Farseeker, is played by Janet. The Bounty Hunter is Tantos Dree, played by Bill.

The players have just left the planet Thorgeld.

Greg (GM): There's an Imperial customs frigate on your screens; a light on your commo board says someone's calling.

Irwin (Roark): Uh oh. I answer.

Greg (GM): "I.N.S. *Assessor,* calling stock light freighter. Identify yourself, please."

Irwin (Roark): "Ah, *Assessor,* this is the freighter *Dorion Discus.*"

Greg (GM): "Stand by, *Dorion Discus.* Prepare for customs inspection."

Irwin (Roark): Oops. "Ah, roger, *Assessor.*"

Janet (Jackson): "Could be trouble, young Garnet."

Bill (Tantos): "Hey, listen buddy. If the Impies find me on board, I'm Wampameat. On second thought, if they find me, *you're* Wampameat. Catch my drift?"

Irwin (Roark): Great. How soon can we make the jump to hyperspace?

Greg (GM): Who's doing the astrogation?

Janet (Jackson): Harrumph. I shall.

Greg (GM): It'll take you a few minutes to calculate the data. Do you want to rush it, or are you being careful?

Janet (Jackson): I'll follow established procedures.

Greg (GM): Okay. Roark, they're calling again. "*Dorion Discus,* in the name of the Emperor, cut your engines and prepare to be boarded!"

Paul (Jill): "Hey! I got an idea! Let's hide Tantos, okay? I bet we could string him out an airlock at the end of a rope, and they'd never find him!"

Bill (Tantos): "Gah. Kids. I'm not being strung up like a yoyo, y'hear?" Greg, I'm heading down to the gunnery bay.

Irwin (Roark): "Keep your armor on, bounty hunter. I'll take care of this. *Assessor,* this is *Dorion Discus.* Ah, negative on customs inspection. We have a priority cargo for the Imperial base on Markon IV. Our priority authorization is filed on Thorgeld."

Greg (GM): Care to make a con roll for that one?

Irwin (Roark): Okay, my con is 3D. *(Rolls three dice.)* A nine.

Greg (GM): Sorry, Roark. A blast from a laser cannon whizzes past your bow. "*Dorion Discus.* Cut engines immediately. This is your final warning."

Irwin (Roark): "Where's that astrogation data?"

Janet (Jackson): "Patience, lad. I'm working on it." Greg, I'm hurrying.

Greg (GM): Okay, next round you'll make an astrogation roll. Roark, *Assessor* will almost certainly fire next round. Doing anything about it?

Bill (Tantos): Well, if he won't, I will. I said I was going to the gunnery bay, remember? I'm takin' a shot at the Impies.

Irwin (Roark): "Oh, great. You're going to shoot at a ship ten times our size. . ."

Bill (Tantos): "Hey, you got a better idea?"

Irwin (Roark): "Well, surrender's a perfectly honorable. . ."

Paul (Jill): "C'mon, Dad! Let's fight 'em, huh?"

Irwin (Roark): *(Groan.)* "Well, if you're all intent on suicide — how about a little fancy piloting to dodge the next shot?"

Greg (GM): Okay. Jackson, roll your astrogation skill to get the data — a 14? Oops, sorry. Tantos, roll your gunnery — there it is, under Mechanical, you've got 2D+2, and a stock light freighter's fire control is 2D, so roll 4D+2. It's medium range and the frigate isn't dodging, so you need a 15. Geez, look at all those ones and twos. Not having a good time today, are you? Roark, the frigate fires again. What's your piloting skill?

Irwin (Roark): 5D+2. I roll — a 20.

Greg (GM): Okay, that increases their difficulty number *(rolls dice)* — another cannon bolt whizzes past as you spiral out of the way. Good piloting, captain. What next?

Bill (Tantos): I shoot again!

Irwin (Roark): More of the same all around, I guess.

Greg (GM): Jackson? Good. A 19! You got the data. Next round and you're free. Bill? No, not good enough. And Irwin — good. *(Rolls for Imperial fire again.)* Aha! They hit you, but *(rolls again)* your shields hold. Another hit, and you're in big trouble though.

Irwin (Roark): "Oy. Initiate hyperdrive!"

Greg (GM): "Wheeeee. . . zzzzzCHUNK!" A million lights turn into radiating lines and you're away.

Janet (Jackson): "Whew."

Paul (Jill): "Neat!"

Bill (Tantos): "I guess we're safe then."

Greg (GM): Perhaps. There's an ominous clicking sound coming from the upper hull, and the power seems to be fluctuating slightly. Maybe the shields didn't block that last shot completely. . .

Playing a Role

Remember that the point of the game is to tell a satisfying story, to create your very own "movie." The gamemaster provides the plot and the opposition, but a movie still needs snappy dialog and interesting characters. Providing that is up to you.

Roleplaying games are sort of a cross between regular games and a stage play. In a play, every actor has a role, and an actor is expected to stay in his role as long as he's on stage — to speak in the same words, with the same accent, in the same way as his character; to act as his character would act.

Playing a role can be a lot of fun. Before you begin, give some serious thought as to what your character is like. Read over the background on his character template, and try to fill in some of the details in your mind.

Try to imagine yourself as your character. How does he talk? How does he think? What does he like to do, and what does he think is a bore? Why has he joined the Rebellion? What's his ultimate goal? How does he react to the other player characters?

Banter

One of the *Star Wars* movies' most endearing features is the banter, the interplay among the characters:

Luke: There isn't any other way out.

Han: I can't hold them off forever! Now what?

Leia: This is some rescue. When you came in here, didn't you have a plan for getting out?

Han: *(Pointing to Luke)* He's the brains, sweetheart.

Even in the deadliest danger, the characters have time to swap an insult or crack a joke or two. This kind of interplay is a lot of fun — and you can do it, too.

Invent a distinctive manner of speech and turn of phrase for your character. Then, when speaking as him, speak as he does. Think of the example of play above. Irwin's Smuggler is cynical but calm under fire — "Oh, great." Bill's Bounty Hunter is hard-bitten — ". . .*you're* Wampameat. Catch my drift?" Janet's Captain is pompous and fatherly — "Could be trouble, young Garnet." Paul's Kid speaks in the limited vocabulary and simple phrases of a small child — "Neat!" Each is an individual, with his own way of thinking and speaking.

Don't speak exactly like *you* do in normal day-to-day life; speak as your character would. If you use an accent, or always use the present tense, or deepen your voice, the other players will always know when you're speaking as your character.

Personality

Think about your character's feelings for the other player characters. Is he impressed? Contemptuous? Does he like them? Not care? Friendly? Envious? Act accordingly.

What does your character want out of life? Power? Love? Money? Adventure? A peaceful life that the Empire won't let him have? Revenge? How does that affect his actions?

Cooperation

The last thing to remember is that you're all part of the Rebellion. No matter what you feel for the other characters, you must cooperate with them to aid the Rebellion and fight the Emperor's minions. It's okay to swap insults with the other players, like the movie characters do — but if you start bickering in earnest, if disagreements cause tension among the players, you may fail in your duty to the Rebellion. You might be imprisoned, fail in your mission, or even die.

May The Force Be With You

You're ready to play now. There's a lot you still don't know — like exactly how difficulty numbers are calculated, how to operate a starship, the nature of the Force — but you can learn that as you go along. You've mastered the bare bones.

You're ready to embark on your journey into the great void between the stars, to mingle with the heroes and scum of the galaxy, to join the cataclysmic struggle between good and evil, the great conflict known as. . .

STAR WARS

. . .and may the Force be with you.

GAMEMASTER SECTION

Chapter One An Introduction to Gamemastering

What *exactly* does a gamemaster do?

The gamemaster presents adventures for his or her players to enjoy. The players pretend to be members of the Rebellion: they play colorful characters, say clever things like "I have a bad feeling about this," defeat ever bigger and badder bad guys, and blow up stormtroopers, TIE fighters, Imperial Walkers and small asteroids with abandon. You get to be Everything Else — the bad guys, the stormtroopers, the plot, the minor characters the players encounter, all the world and everything in it.

You act as a referee, deciding whether the player characters can do what they want to do. You describe a situation to the players; the players decide what they want to do, and tell you. You roll the dice (or tell the players to roll) and, using the rules and your judgment of what is possible and what is not, decide whether they succeed or fail. You tell them what happens, and ask them what they do next. At the same time, you are playing the roles of any non-player characters they meet, deciding what those characters do, and determining whether or not *their* actions succeed.

You have to do more: you have to knit the action into a *story.* You must provide a goal, obstacles, interesting encounters, and a climax.

Gamemastering a roleplaying game is tougher than playing one. All a player has to do is get into the role he plays; he doesn't even need to know the rules very well. Instead, he can rely on the gamemaster and other players to set him straight if he does something wrong.

But being a gamemaster can be extremely rewarding. You're the only one who *really* knows what's going on; and you get to create an entire imaginary universe along with your players.

Basically, the gamemaster's job is divided into three parts: refereeing, roleplaying NPCs, and sustaining suspension of disbelief.

Refereeing

Refereeing means making sure the players abide by the rules of the game, interpreting the rules, and resolving disputes in an impartial and reasonable way. As a referee, you are expected to know the rules at least as well as your players, and preferably better. Your word is final in the event of any dispute. When the rules do not specifically cover a situation, you are expected to decide what happens.

Playing Non-Player Characters

The player characters are the heroes of the story you and the players create together. But there have to be patrons, villains, and a supporting cast as well. You take these roles. Just like the players, you're expected to give the characters you play unique personalities — individual quirks and beliefs.

Sustaining Suspension of Disbelief

The universe of *Star Wars* is an imaginary one. Yet playing the game requires you and your players to suspend your disbelief, to act as though it were real. The "realer" the world and characters feel, the better the roleplaying experience.

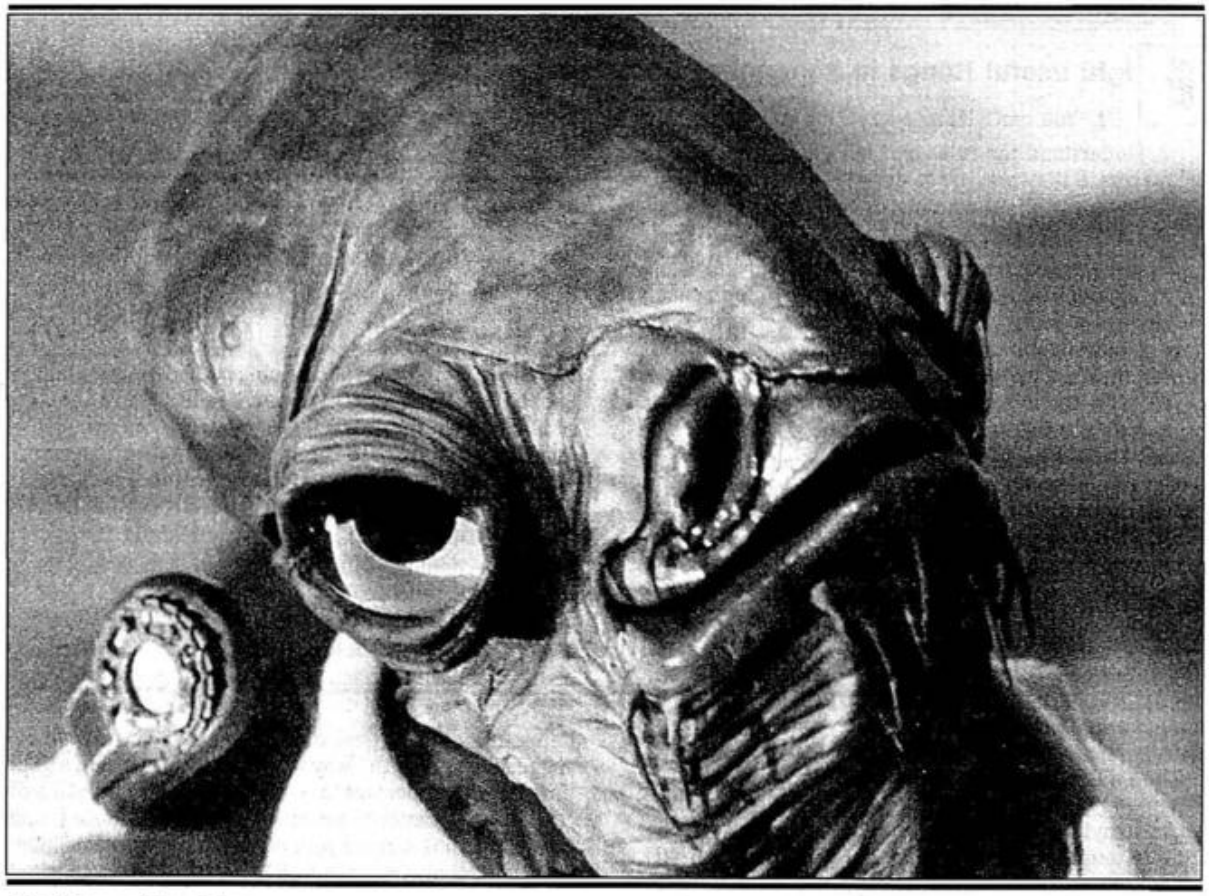
Much of your job is to make the world and non-player characters feel real to your players. You're the one who tells them what they see and sense; you create the setting and tone. Published adventures, like "Rebel Breakout" (see page 100) help you by describing the things players encounter — but you have to breathe life into those descriptions.

Be willing to improvise at the drop of a hat. If the players capture a stormtrooper and threaten him with death unless he tells them the password of the day, be inventive; tell them a false password, or have the stormtrooper spit in their teeth, or try to con them into surrendering — whatever. A published adventure can't provide all the little details which make for believability; you must provide them yourself.

Be conscious of all five senses. At least as often as you tell a player what he sees, tell him what he hears — sounds of nature or machines as well as voices — what he smells, tastes and feels. Sensory depth promotes believability.

Be consistent. The world is not arbitrary; if there's a damaged TIE fighter in one corner of the hangar one moment, it will be there the next — or if it isn't, there will be a good reason why not. If you rule that a player can use one of his skills to do something in one adventure, don't tell him he can't do the same thing in the next — unless you have a good reason why he can't.

Be responsive to your players. If they clearly want more description, tell them more about what they see. If they're bored by your brilliant exposition and chafe for action, comply with their wish. Answer all reasonable questions cheerfully (or at least don't throw things at people who ask useless ones).



Setting the Tone

There's one last thing you have to do: you must keep the game in the *Star Wars* spirit. The stories you create with your players must be ones which could fit comfortably on the screen with the Lucasfilm logo at the end. If they aren't — well you may still have fun playing them, but you aren't really playing *Star Wars*.

How can you make the game feel like the movies? Here are some suggestions:

• *Banter.* Encourage your players to talk "in character" and joke with each other — as the movie characters do. You can help them by showing them how — your non-player characters can banter, too:

Player: "Excuse me, can you tell me how to get to the Imperial Message Center?"

Gamemaster (as NPC): "Sure. But you don't want to go there."

Player: "Yes, I do."

Gamemaster: "Okay, buddy, your funeral. Down Palpatine Boulevard about a kilometer, hang a left, and three blocks onto Imperium. By the way, you planning on maybe taking a shower first?"

• *Tie Things Into the Movies.* Whenever you're given a chance, use something from the movies in an adventure. In "Rebel Breakout" we use a Droid very much like Artoo-Detoo. Pull in minor characters, places and events when you can:

Gamemaster: A little black messenger Droid, like the one Chewbacca growls at on the Death Star, zips up to you. It goes 'eeepeeepeeepbuzzwoink' and flashes a light at you.

• *Aliens.* The players must frequently deal with non-player characters. Why use a normal-looking human when you can reinforce the atmosphere by using an alien? But spend a little thought on your aliens — give them their own modes of speech, logical appearances, and so on (see page 81).

• *Science Fictional Settings.* When characters walk into a bar in *Star Wars*, it doesn't look a lot like the hangout down the street — there are aliens, people snorting strange-colored gases, a thing in the corner shocking itself with a hand-held electric sparker and giggling, a creature with lips that hang to his navel asking what you want to drink. When they walk outside, it doesn't look like Leamington Spa or Laguna Beach on a spring day — there are two suns, or everything is red, or there's the surface of a gas giant far below and a horrendous wind. The players may pay it no never mind — they may act like they were back in New Jersey — but the setting is still there, and by reminding your players of it, you make them realize they really aren't in Kansas, after all.

• *Grandiose Scale.* Everything in *Star Wars* is **big.** They don't blow up bridges — they blow up planets. Always do things in a big way (see page 93).

• *Pseudoscientific Gobbledygook.* In *Star Wars*, ships don't have radar; they have sensors. Robots don't have motors; they have servomechanisms. Repairmen don't use wrenches; they use hydrospanners. Never call something a car if you can call it a landspeeder; a sewing machine if you can call it a textile Droid. Using "Earth" terms is banal; use invented terms instead.

Eight Useful Things to Remember About Gamemastering

1. You can't learn everything at once.

2. Understand the rules and talk them over with the players. If they ask you to describe something, do. Let them worry about whether or not what you describe is important.

3. Expect to extend the rules. No set of rules can be as ingenious as players. Use your common sense to handle problems that arise, and keep playing. Don't waste too much time looking up minor rules. Reserve the right to change your mind about rules judgments. ("This is my ruling tonight, but after I've thought about it, I may want to change my mind.")

4. Expect to be wrong sometimes. Admit it. Say "Oops," do an instant replay on the action if necessary, and get on with the game. Don't be a pushover, though. Sometimes somebody has to make an arbitrary judgment, and that person is you.

5. Be fair. Earn your players' trust. Players cheerfully ignore rules mistakes and hesitations, as long as they believe the gamemaster is not picking on them or playing favorites.

6. Be impartial. When you are pretending to be the villains and bad guys in your adventures, be as clever and resourceful (or bumbling and incompetent) as they would be. But when it comes to judging conflicts between the player characters and your non-player characters, as gamemaster you must be partial to neither side.

7. Be prepared. At first, use published adventures like "Rebel Breakout." Study them carefully. Think about how to present the characters and events they contain, and how to anticipate the reactions of your players. Later, when you design your own adventures, organize your thoughts and adventure materials before your players arrive.

8. Be entertaining. Ham up your characters, try to get across the huge scope and sense of wonder that's a part of *Star Wars*, and make every moment as action-packed and suspense-filled as it can be.

Relax!

Does all this sound like a lot to do? In a way, it is — but it's not as complicated as it sounds. The first generation of roleplaying games didn't provide *any* hints or ideas on how to gamemaster, and everyone managed to puzzle it out anyway. So don't worry; loosen up. Wing it. Rely on common sense and imagination. Don't get too hung up on making sure everything is just as it should be. Remember: the purpose of the game is to have fun. If our suggestions get in the way — toss 'em out. Having a good time is more important than attention to picayune details.

More suggestions for better gamemastering and guidelines for designing your own adventures can be found in the Adventure Section (see page 86). Read them when you have the time or the inclination. However, the next step is to learn more about the rules — so you can do your job as referee.

Chapter Two Attributes and Skills

Attributes

There are six *attributes* in the game: *dexterity, knowledge, mechanical, perception, strength,* and *technical.* Each measures an important aspect of a character's nature.

Dexterity is a measure of a character's coordination, balance, and physical finesse. A character with high dexterity is good at dodging the blaster fire of a stormtrooper squad while balancing on a beam high above the hangar floor. A character with low dexterity is clumsy.

Knowledge is a character's education and knowledge of facts and data. A character with high knowledge can tell you all about the mating rituals of Wookiees, peculiarities of planetary geology, and little-known details of the history of the Old Republic. A character with low knowledge is just plumb ignorant. Knowledge is used whenever you want to find out whether a character knows something. The difficulty number depends on the obscurity of the information and the character's familiarity with the subject in question.

Mechanical is short for "mechanical aptitude." It's the instinctive ability to control vehicles and other complex machines. A character with high mechanical makes a hot pilot. A character with low mechanical gets lots of speeding tickets.

Perception measures the sharpness of a character's senses, his ability to interpret the behavior of others, and his powers of observation. A highly perceptive character can hear a stormtrooper's jaw drop. A character with low perception has difficulty figuring out when his friends are teasing him. It is used when you need to know whether a character sees or hears something he might overlook, and when he attempts to persuade non-player characters.

Strength is a measure of a character's physical prowess — including stamina, the ability to heal, and athletic abilities as well as raw physical strength. A character with a high strength can carry a wounded Wookiee for kilometers. A character with low strength has trouble with a heavy pack.

Technical is short for "technical aptitude." A character with high technical has an instinctive feel for technology and can figure out how to fix a multiphase hypertechnology anachron sensor array in nothing flat. A character with low technical has trouble figuring out where the "on" switch is. Technical is used whenever a character tries to figure out what something does, how it works, or how to fix it.

Skill and Attribute Rolls

When Do You Make a Roll?

. . .whenever a character tries to do something important. When someone wants to walk across the room or scratch his nose, you don't call for a roll. You don't even call for a roll when he tries to drive a landspeeder across a completely flat plain, or tighten a bolt with a hydrospanner. If it's something any nincompoop can do, don't waste the time.

Which Do You Use?

Normally, you use skills instead of attributes. Whenever a character tries to do something, use the skill rules (below) to decide which skill he's using.

But sometimes, a character tries to do something which isn't covered by any of the skills in the game. For instance, there's no juggling skill.

In this case, you use the attribute which governs what the character is doing. If a character's strength is the determining factor, use his strength; if his knowledge is what's important, use his knowledge. When a character juggles, dexterity is what's important, so you use his dexterity.

To look at it another way, skills are specialized attributes. If you have no training in shooting blasters, you use your innate dexterity when you try to fire one. When you start learning more about blasters, you specialize, and develop a separate skill.

In fact, the skills listed on the character templates are *not* the only skills that can exist in the game. There's a blank provided under each attribute for players to write in the name of another skill. If a player wants to specialize in something which none of the skills covers, let him do so; have him write the skill name on the blank space provided and write the skill code next to it. For example, if a player wants to learn how to juggle better, let him spend skill points to do so — have him write "Juggling" under "Dexterity."

It sometimes happens that a character wishes to do something that seems to fall equally under two or more different skills or attributes. This is rare, but it does happen. In this case, let the character use whichever skill or

attribute is higher. After all, your job is to keep the story going — not to frustrate your players.

Example: Suppose a character is in the wilds of an unexplored planet, and wishes to find a safe camp site. There is no "camping" skill in *Star Wars: The Roleplaying Game* — so which skill do you use? You could use survival, or maybe planetary systems. Neither *quite* fits, but they're close enough that your players won't complain.

Difficulty Numbers

Exactly how do you determine difficulty numbers? It's very simple.

Rules for each skill are provided below. When a rule describes a specific task, it provides a difficulty number for that task. In addition, each skill rule describes the skill's general purpose; a character is using the skill whenever he does something that falls under its general purpose. In this case, you must decide on the difficulty number. Just ask yourself "How easy is it?" and use these guidelines:

Very Easy Tasks — Difficulty 5: If it's very easy, the difficulty number is 5. **Examples:** Firing a blaster at point-blank range. Knowing that Wookiees are called Wookiees. Putting a restraining bolt on a Droid.

Easy Tasks — Difficulty 10: Things that are a little tougher, but which most characters should be able to do most of the time, are difficulty 10. **Examples:** Firing a blaster at short range. Knowing that Wookiees use bowcasters. Replacing a Droid's visual sensors.

Moderate Tasks — Difficulty 15: Things that require a little skill and effort are difficulty 15. **Examples:** Firing a blaster at medium range. Knowing that Wookiees like to win. Fixing a Droid's servomotors.

Difficult Tasks — Difficulty 20: Things that are pretty tough — that really require a lot of skill and maybe a little luck, too — are difficulty 20. **Examples:** Firing a blaster at long range. Knowing the customs and eating habits of Wookiees. Reconditioning a badly-worn and damaged Droid.

Very Difficult Tasks — Difficulty 30: Something that requires great expertise, real effort, and complete dedication are difficulty 30. **Examples:** Firing a blaster at long range at someone dodging. Being able to eat a meal with Wookiees while obeying all their customs and conversing fluently and at length with your hosts. Rebuilding a Droid that's been blown to smithereens by stormtroopers.

Tell Them or Not?

Should a player know what difficulty number he is rolling against before he rolls? Sure... if you want him to.

Sometimes you want to keep the players guessing. Sometimes a task is much easier or much more difficult for a reason they know nothing about, and you don't want to give that fact away. Sometimes the players don't know enough to make a reasonable guess at the difficulty number.

Example: Roark has crash-landed on Tatooine with his faithful Wookiee companion, Nagraoao. Nagraoao was wounded in the crash; the rejuvenation tank and all medical supplies were destroyed. "Can I cauterize his wound with my blaster?" Roark's player asks the gamemaster. The gamemaster smiles evilly, and says, "Hmm, interesting idea. Why don't you make a medicine skill roll?"

"2D+2. Great," says Roark's player. "What's my difficulty number?"

"Gee, you're not sure. Why don't you just roll?"

The Wookiee complains.

Use your judgment. Tell the players if you like or if it's reasonable for them to know. Don't if you think a little suspense would be in order.

How Long Does It Take?

Most skills take one combat round to use (blaster, for example). Of course, a character can use more than one skill in a round, at a cost (see page 12).

Some skills take longer than a round to use. For example, a gambler doesn't finish his game in five seconds — playing takes a little while, maybe a couple of minutes or so. A character using gambling skill would only make a skill roll every few minutes to see how the current game went.

Each skill description says how long using the skill takes. If a skill takes more than one combat round to use, the user can *not* spend an extra round to get an extra 1D; that rule only applies to one-combat-round skills.

Roleplay It Out

In many cases, a skill can be used to resolve something which would be more fun if you roleplayed it out. For example, if a player character tries to purchase passage to another planet from a smuggler, you may want to take the role of the smuggler and haggle with the player. Don't let the player get away with saying, "Well, I, uh, use my bargain skill." Tell him he's got to bargain.

Make the bargain rolls yourself, in secret, and let the numbers you roll affect the outcome of the contest. However, also take into account how well the player haggles; if he does a particularly good or bad job, modify his bargain roll accordingly.

In general, roleplaying situations is more satisfying — and interesting — than simply making skill rolls. In some circumstances, though, you won't have a choice; sometimes a player's *character* is much better at something than the player himself. (Joe might be a terrible bargainer, while his character has a high bargain skill.) In this case, let the skill rolls mean more and the roleplaying mean less.

Interpreting Rolls (Optional)

Sometimes you want to know how *well* a player did something — whether he did great, or really botched it. Use the number he rolls as an indication of performance. We don't want to get too bogged down in detail, here; suffice it to say that a roll which is *much* higher than the difficulty number is a spectacular success, and a roll which is *much* lower is a spectacular failure.

Example: Roark Garnet has gained some experience and now has a starship repair skill code of 5D+1. He's trying to fix his ship after a battle; the gamemaster rules that the difficulty number is 10. Roark rolls a 21 — double the difficulty number. The gamemaster rules that not only is the ship repaired, but Roark finds a faulty hydrovalve that's been reducing power to the engine couplings — and increases his ship's sublight speed code by 1 to 2D+1.

Skill Descriptions

Dexterity

Blank Skills

The blank line under "dexterity" is used for custom dexterity skills (see page 29). Characters frequently learn additional weapon skills.

The most common weapons in the *Star Wars* universe are blasters and melee weapons. These are used with the skills of the same names.

A few character templates are printed with the name of an archaic weapon, such as the Wookiee bowcaster or Jedi lightsaber. These characters are trained in the use of that weapon. The skill is used in the same way as other weapon skills (such as blaster and melee weapons), but applies only to the weapon specified.

Characters can learn to use archaic or unusual weapons during the game. When a character does so, have his player enter the weapon name on the blank skill line under "Dexterity." The starting skill code is equal to dexterity; the player can allocate dice from his initial allotment and spend skill points (see page 15) to increase the code.

A character can pick up and try to use a weapon even if he has never used it before. Use his dexterity code in place of a skill code.

Time Taken: one combat round.

Luke: What is it?

Ben: Your father's lightsaber. This is the weapon of a Jedi Knight. Not as clumsy or as random as a blaster.

Blaster

Used to fire blasters. A successful skill roll means you've hit your target. This skill can be used with blaster pistols, blaster rifles, heavy blasters, and anything in between. It *doesn't* apply to fixed or multi-crew blaster weapons (use the heavy weapons skill instead), or to weapons mounted on starships (use the gunnery skill).

Time Taken: one combat round.

Brawling Parry

Used to parry another character's attack in hand-to-hand combat without weapons. This is a reaction skill (see page 12).

Time Taken: instantaneous.

Dodge

Used to dodge blaster fire, other fire weapons, and grenades. This is a reaction skill (see page 12).

Time Taken: instantaneous.

Grenade

Make a skill roll when a character throws a grenade. Success means the grenade has hit its target; failure means it scatters (see page 49).

Time Taken: one combat round.

Threepio: Because he's holding a thermal detonator!

Heavy Weapons

Heavy weapons skill is used to fire vehicle-mounted blasters (such as those on the speeder bikes in *Return of the Jedi*), turbolasers, lasercannon, and the like — any weapon which is not hand-held, and not fired in space. For hand-held weapons, use the blaster skill; for those fired in space, use gunnery.

Time Taken: one combat round.

Controller: Stand by, ion control... Fire!

Melee Parry

Used to parry with a melee weapon. This is a reaction skill (see page 12).

Time Taken: instantaneous.

Melee Weapons

This skill is used when a character uses a weapon in hand-to-hand combat — whether a blaster butt, a gaderffii, a bayonet — whatever.

Time Taken: one combat round.

Knowledge

"What do I know about the Mon Calamari?"

Most knowledge skills are used to answer questions like these. Player characters have grown up in the *Star Wars* universe, and can be expected to know a lot about it. The players themselves have not — their characters know more than they do. Knowledge skills are a way of judging whether or not you should tell a player a piece of information when he asks.

When a player asks for a particular piece of information ("How many planets are there in the Almakar system?"), use the following to determine the difficulty number:

- Very Easy ("Why, any idiot can tell you that!") — 5.
- Easy (common knowledge) — 10.
- Moderate (something that's no secret, but not widely known) — 15.
- Difficult (something that requires specialized knowledge of the subject) — 20.
- Very Difficult (something that only an expert would know) — 30.

A skill roll higher than the difficulty number means the character knows.

If a player asks a more general question ("What do I know about speeder bikes"), don't determine a difficulty number; instead, have the player make a skill roll, and use the number rolled as a general measure of his knowledge of the topic:

- **5** means he is pretty ignorant — he knows that speeder bikes exist, but not a lot else.
- **10** means he has a typical layman's knowledge of the topic — he knows more or less how speeder bikes work, but nothing about the advantages or disadvantages of different models.
- **15** means he has a broad general knowledge of the topic (he would know and could identify different models, but might not be up on all the technical details).
- **20** means he has specific, detailed knowledge, but might not know some of the obscure details (he'd know just about everything about speeder bikes, but might be puzzled by custom modifications).
- **30** means he has truly comprehensive knowledge (the sort that someone who worked in the speeder bike industry might acquire).

Blank Skills

If a player wants his character to have special knowledge about something not covered by one of the other skills, have him write what he wants to know about on the blank skill line provided on the template. **Example:** A player wants his character to have specialized knowledge about cooking, cuisine and drinks in the *Star Wars* universe — something that doesn't really fall under any knowledge skill. He writes "Cuisine" on the blank space provided.

The starting skill code is the same as the character's knowledge code. He may allocate dice from his initial allotment and spend skill points (see page 15) to increase it.

Obviously, you can step in to prevent players from abusing this rule. If a player writes "Imperial Secret Weapons and Tactics" on the blank skill line, he'd better have a pretty good explanation for how his character learned about them.

Alien Races

This skill involves knowledge of non-human sapient species (or, for alien characters, knowledge of humans and other aliens). Includes knowledge of customs and societies as well as physical appearance, modes of thought and the like.

Time Taken: one combat round.

Luke: It looks like sand people did this, all right. Look, the gaffi sticks, Bantha tracks. It's just... I've never heard of them hitting anything this big before.

Ben: They didn't. But we are meant to think they did. These tracks are side by side. Sand people always ride single file, to hide their numbers.

Bureaucracy

This skill involves knowledge of bureaucracies and their procedures. It can be used in two ways. First, in the same way as other knowledge skills — to determine whether a player character knows something about a bureaucracy (e.g., how to get the right form), or about bureaucracies in general (what kinds of things they're likely to require).

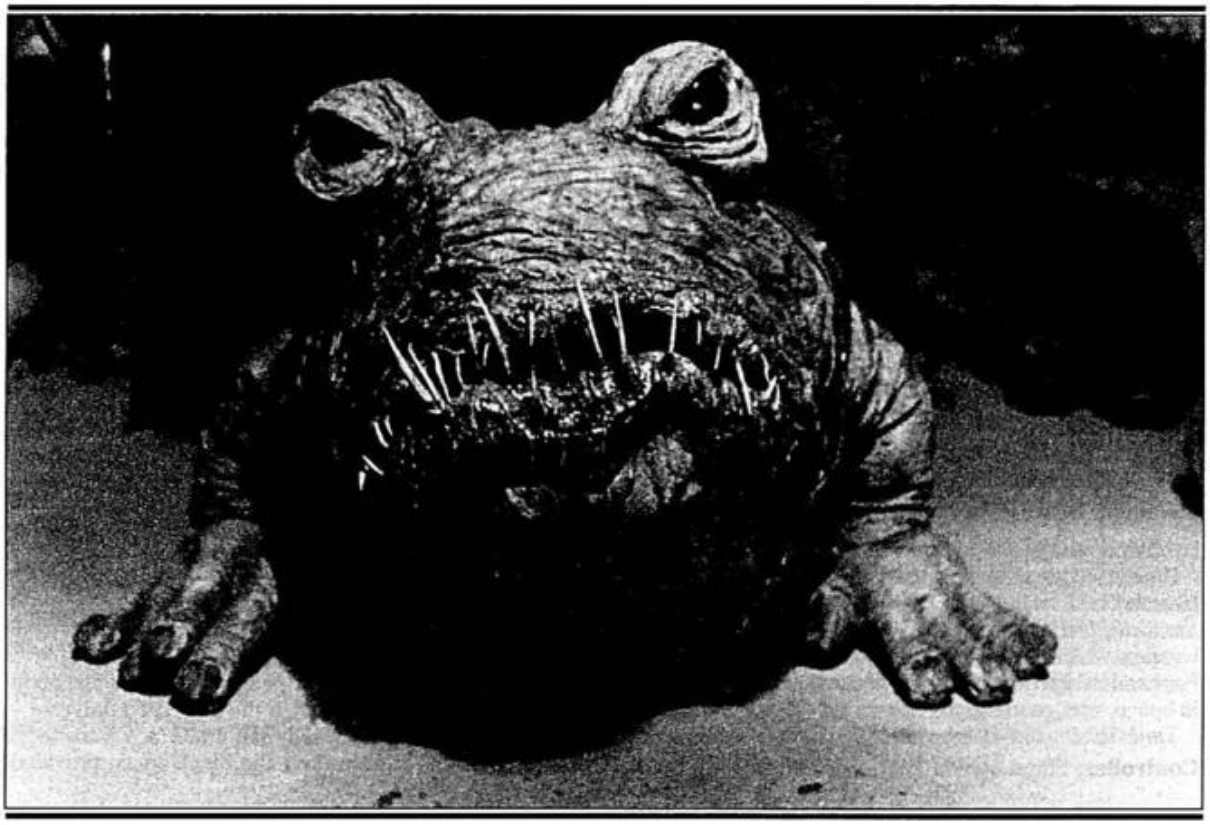
It can also be used in the same way as many perception skills (see page 36) — to obtain cooperation from a bureaucrat. Someone unfamiliar with a bureaucracy can struggle with forms, procedures and bureaucrats for hours without getting what he wants; someone who knows how to deal with bureaucrats will figure out the right procedures, which forms he needs, and who he needs to see in fairly short order. When a character needs the approval of or cooperation from a bureaucracy, determine a difficulty number. The base difficulty depends on how restricted what the character wants is:

- Available to All (finding out how much you owe the bank on your starship) — 5.
- Available to Almost Anyone (finding out what ships are in port) — 10.
- Available to Anyone Who Qualifies (finding out what an export company normally pays ships which carry its cargo) — 15.
- Somewhat Restricted (finding out how much someone else owes the bank on his starship) — 20.
- Extremely Restricted (getting permission to land your ship in the middle of a busy intersection) — 30.

The difficulty is modified for:

- How common or unusual the request is. Bureaucracies have smooth procedures for dealing with common problems, but are very unwilling to break rules or establish new procedures. Very common problems: +0. Extremely unusual requests: +10.
- Whether the bureaucracy is well-funded and has good morale (+0), or is poorly funded and in bad shape (funding savaged, completely mismanaged: +10).
- Whether officials have particular reason to trust or distrust the character. (Rebels dealing with Rebel officials: +0. Known crime figures dealing with planetary police: +10.)

Once the difficulty number is determined, make a skill roll. Success means the character gets what he wants in short order (depending on circumstances, that can mean



in a few minutes or a few days). Failure means his request is refused, or routed elsewhere, or the bureaucracy will take days or months making up its mind, etc.

Time Taken: when used as knowledge skill: one combat round. When used as persuasion skill: one day.

Imperial Bureaucrat: Do you have a permit for that sidearm?

Roark: Permit?

Imperial Bureaucrat: Surely you realize this is a restricted planet. We can't have seedy traders joyriding around and blowing up the natives.

Roark: *(Mutters something.)* How do I get a permit?

Imperial Bureaucrat: I'm sure I don't know.

Cultures

Knowledge of the customs, histories, arts and politics of various human cultures within the Empire. It is used like other knowledge skills.

Time Taken: one combat round.

Roark *(Whispers):* Do I use the right prong or the left one?

Languages

The common language of the Empire is called Basic. Almost everyone speaks it, so communication is not normally a problem. However, some areas of the galaxy have only slight contact with the Empire, and visitors to these areas may have problems. In addition, some primitives don't know Basic, and some aliens' mouths and throats are just not designed for human language. (Chewbacca understands Basic perfectly well; he just can't fit his mouth and tongue around its words.)

The languages skill is used to determine whether a character can understand what someone says when speaking in a language other than Basic. There are two ways you can handle this:

The realistic way that requires bookkeeping: When someone says something in a strange language, make a skill roll for anyone who overhears. Difficulty numbers are:

- A dialect or slang version of Basic — 5.
- A common language related to Basic — 10.
- A common language — 15.
- An obscure language (Wookiee) — 20.
- An extremely obscure language, or one which members of the characters' species normally can't pronounce for physical reasons — 30.

If a character's roll is higher than the difficulty number, he understands the language. Make the player write the name of the language down on his character template, so if he ever runs into it again, he'll know that he knows the language.

The unrealistic way that's simple: Even though people talk different languages in *Star Wars*, most of the time they understand each other anyway. Han understands Chewbacca and Greedo without problem; Luke understands Jabba the Hutt. When a character says something in a non-Basic language, determine a difficulty number. Difficulty numbers:

- Saying something very simple ("No.") — 5.
- Saying something simple ("I have a bad feeling about this.") — 10.
- Saying something of average complexity ("The ammo's getting low.") — 15.
- Saying something complex ("If I had known that you already had made the jump to lightspeed, I would not have attempted to open the hatch.") — 20.
- Using complex, technical terms ("The mantle of Endor consists largely of diorite and feldspar, although upwellings from the outer core have produced volcanically active hotspots, preferentially distributed with regard to the planetary magnetic field.") — 30.

The more complex or obscure the thought the speaker is trying to express, the higher the difficulty number. Anyone who hears the statement should make a skill roll; anyone who rolls higher than the difficulty number understands the statement. This way, anyone can understand Wookiee — some of the time.

Time Taken: One combat round.

Greedo: Oo-ta goo-ta, Solo? *(Going somewhere, Solo?)*

Han: Yes, Greedo. As a matter of fact, I was just going to see your boss. Tell Jabba that I've got his money.

Greedo: Soam pee-ta-lay. *(It's too late. You should have paid him when you had the chance.)*

Planetary Systems

Knowledge of the geography, weather, life forms, trade products, and so on of different planets and systems. Used like other knowledge skills.

Time Taken: One combat round.

Streetwise

A character uses this skill when he wants to make a contact in the criminal underworld, purchase illegal goods or services, or find someone to do anything illegal. (Please note that because the Empire's laws are oppressive, many perfectly moral things are illegal.)

When a character wants to make a contact, determine a difficulty number, depending on how common the goods or skills the player wants are:

- Very Common (a lawyer, a blaster) — 5.
- Common (a petty thief, drugs) — 10.
- Moderate (a good pickpocket, rare drugs) — 15.
- Difficult (an expert safecracker, heavy weapons) — 20.
- Very Difficult (a renowned jewel thief, unregistered spacecraft) — 30.

Modify the difficulty number depending on:

- How strict local law enforcement is. Finding the underworld in Mos Eisley is easy (+0); finding it on a planet under Imperial martial law is not (+10).
- Whether the character has been to the area before and already has contacts (+0) or not (never been in the sector, doesn't speak the language, knows no one: +10).
- Whether the local underworld has particular reason to trust or distrust the character. (Character has a reputation as a crook, but one who keeps his word: +0. Character is a known police informant: +10.)

If the streetwise skill roll is higher that the difficulty number, the character can find what he wants — but actually getting it still requires bargaining (or some other way of gaining cooperation).

Time Taken: One combat round, to one day.

Ben: Most of the best freighter pilots can be found here. Only, watch your step. This place can be a little rough.

Survival

This skill involves knowing how to survive in hostile environments — deserts, jungles, oceans, asteroid belts, etc. It can be used in three ways.

First, it can be used like any other knowledge skill when a player asks for information about some element of the natural world.

Second, when a character is threatened by nature, you can make a skill roll to see whether he immediately makes the right move — reaches for a vacuum suit when the pressure-loss alarm sounds, runs upwind when there's a forest fire, whatever. Choose a difficulty number, based on how much experience the character has in the environment:

- Character is intimately familiar ("I know this territory like the back of my hand.") — 5.
- Character is familiar ("I've made this run a dozen times, boy.") — 10.
- Character is somewhat familiar ("Well, I guess I know what to do.") — 15.
- Character is unfamiliar ("This your first space trip, kid-do?") — 20.
- Character is completely unfamiliar ("No! Bad! Is bad thing open door in space. Air go out like whoosh, you got me?") — 30.

Third, when a character is in a hostile environment without adequate protection, he may use the skill to find the necessities of life. For example, if a character were lost in the desert, he could use the skill to find water — to judge where an oasis might be found, to know where he could dig to find moisture, to find plants that can be made to yield water. Again, the difficulty number depends on how familiar the character is with the environment; a desert-dweller will find it easy to find water in the desert, while someone who's never been on a particular planet before will find it difficult (see above).

In any event, you should let players use their own knowledge. If you say, "There's the sound of an impact and an alarm sounds," and the player immediately says, "I run for my air suit," don't force him to make a skill roll — his immediate reaction is enough. Have the players who *didn't* react immediately make skill rolls to see whether they do the same, or dither instead. Similarly, if a player describes to you a plausible way of finding water in the desert, don't require a skill roll; there's nothing more frustrating to players than feeling that they don't control their characters' actions. You want to *encourage* them to play "in character" — but not to force them.

On the other hand, if his way of finding water sounds bogus to you, require a skill roll anyway. And if you have no idea of what to do in a blizzard, let the player roll and "figure something out" even if *you* think there's no way to survive.

Time Taken: One combat round when used for knowledge or when reacting to danger; one hour when searching for necessities.

Failed Jedi: No bar for kilometers around?
Gamemaster: I'm afraid so.
Failed Jedi: Okay, I use my survival skill to look for booze.
Gamemaster: Your survival skill?
Failed Jedi: Says here, you can use it to find the necessities of life.
Gamemaster: I don't think . . .
Failed Jedi: I'm telling you, liquor's a necessity of life for me.

Technology

Knowledge of different kinds of equipment — capabilities, model numbers, fair-market prices, etc. Used like other knowledge skills.

Time Taken: One combat round.

Roark: Why, sure. It's a General Spacetronics *MaKing*-class transport. The rear flanges mean it's the Janako model — made locally under license. Looks to me like there's some kind of modification around the gunports — may have been upgunned. Could be trouble.

Mechanical

Vehicle Operation Skills

Many mechanical skills are used to drive vehicles.

Any character from an advanced technical society (i.e., almost anyone except an Ewok or the Tough Native) can start up and drive a vehicle without too many problems. As long as he stays on easy terrain, doesn't try anything risky, and drives slowly, he can get where he wants without any skill rolls.

You should call for a skill roll only when a character tries something dangerous, risky or difficult. The difficulty number depends on *how* dangerous, risky or difficult the action is:

- Very Easy (turning a tight corner at moderate speed) — 5.
- Easy (turning a tight corner at high speed) — 10.
- Moderate (following another vehicle around a corner at top speed) — 15.
- Difficult (following another speeder bike at top speed through the forests of Endor, avoiding trees) — 20.
- Very Difficult (flying the *Millennium Falcon* through an asteroid field at top speed while evading enemy fire and avoiding a collision) — 30.

Failure means the maneuver fails. Depending on circumstances, that might simply means the vehicle goes off course (e.g., doesn't turn when it's supposed to), or that the vehicle it's chasing gets away, or even that there's a collision. (See page 53 for the effects of collisions.)

Chases

Chases occur frequently in *Star Wars: The Roleplaying Game.* When one vehicle chases another, describe them as being at *short, medium,* or *long* range from one another. It's often convenient to rule that these ranges correspond to the ranges of whatever weapons the occupants of the two vehicles are using (if they're shooting at one another), but that isn't always possible, since different weapons have different ranges.

Each vehicle has a *sublight speed code; The Star Wars Sourcebook* provides sublight speed codes for all vehicles it describes.

Each round, make skill rolls for the drivers of the two vehicles. Also roll each vehicle's speed dice, and add its speed roll to its driver's skill roll.

Example: *Roark cursed as he wrenched his speeder bike around and darted down a branch of the canyon. Overhead, three suns shone with fierce brilliance. Behind, the stormtrooper's bike skidded around the turn in his wake. Roark tried to lose him.* The stormtrooper's repulsorlift operation skill is 3D, and Roark's is 3D+2. Both bikes have speed codes of 2D. The stormtrooper's roll is 10 and his bike's is 8, for a total of 18; Roark's roll is 16 and his bike's is 7, for a total of 23. *Roark peered over his shoulder; the Imperial looked farther away. He just might make it yet.*

If the chaser's total roll is higher, he closes with the vehicle he is chasing — from long to medium to short. If the chased character's total roll is higher, the range is

increased by one step — from short to medium to long. If the chased character's roll is higher and he's already at long range, he gets away.

If the vehicles are at short range, either (or both) driver can attempt to use their vehicles to force the other vehicle to crash (this does not apply to starship chases). This is considered a "second skill use" (the first skill use is using the vehicle skill to keep up), so the "attacker's" skill dice are reduced by 1D that combat round.

In this case, the "defender" must make a vehicle operation skill roll. The difficulty number for this roll is equal to the "attacker's" skill roll. If the "defender" was already making such an operation roll because he attempted a tricky maneuver, the "attacker's" skill roll is added to the "defender's" difficulty number.

If the "defender" rolls less than the difficulty number, his vehicle crashes. If he rolls equal to or higher than the difficulty number, it does not.

Example: *The hot day wore on. Roark cursed his luck as the stormtrooper's bike pulled parallel. They were speeding through a maze of canyons, branches right and left; it took most of Roark's concentration just to avoid ramming an outcropping. The trooper tripped sidethrusters, and his bike slammed in to Roark's. 'Two can play that game,' thought Roark.* Roark is still trying to increase the range. Each round, both he and the trooper must make difficulty 5 operation rolls to avoid crashing into outcroppings. In addition, both wish to try to make each other crash. That's a total of three skill uses each, so the stormtrooper's skill of 3D becomes an effective skill of 1D, and Roark's skill of 3D+2 becomes 1D+2.

First, determine whether the stormtrooper manages to keep up. His bike's speed code is 2D, which, plus his effective skill of 1D, means he rolls 3D; the result is 13. Roark rolls 3D+2 (skill plus speed code), and gets a 10. The stormtrooper's roll is higher, so he keeps up.

Next, each makes a skill roll for his "attack." The stormtrooper rolls 1D for a 4; Roark rolls 1D+2 for a 7.

Finally, each rolls to determine whether he manages to avoid collision. The base difficulty is 5. The stormtrooper's effective difficulty is 12, because Roark's "attack" roll of 7 is added to the difficulty number. He rolls his effective skill of 1D — and cannot possibly roll a 12, so scratch one stormtrooper.

Roark's modified difficulty is 9, and he rolls 1D+2 — oops. Whammo. See the Falling and Collisions Table (page 141) to find out what happens to him.

Even while involved in chases, characters can use other skills. The normal rules for multiple skill use apply (see page 12).

Describe the chase as colorfully as you can to your players. Invent obstacles and dangers as you wish. Although the chase rules are somewhat abstract, you should still try to make the chase feel as real as possible.

Blank Skills

If a player wants his character to know how to operate any vehicle not covered by the normal mechanical skills — walkers, or archaic wheeled internal-combustion autocars, or zeppelins, or old-fashioned *Orion*-style spacecraft — have him write the vehicle name in the space provided. His starting skill code is the same as his mechanical attribute code, and he may spend skill dice from his original allotment and skill points to increase it.

Any player can operate a vehicle that isn't covered by the normal mechanical skills, even if he hasn't taken a specialized operation skill. He uses his unmodified mechanical code to make skill rolls.

Time to Use: One combat round.

Astrogation

This skill is used to plot a course for a starship from one star system to another. See the astrogation rules (page 58) for more detail.

Time to Use: A minute when your position is known and you are following a commonly-travelled jump route for which hyperspace coordinates have already been calculated (can be reduced to one combat round in emergencies). A few hours when your position is known, but your destination is one to which you have not travelled before and the nav computer must calculate coordinates. One day when you must take readings to determine your ship's current position and then compute hyperspace coordinates.

Beast Riding

Used to ride animals. Unlike automated vehicles, animals have minds of their own, and don't always appreciate being ridden. Each riding animal has an *orneriness code.* When a character mounts a riding animal, roll the animal's orneriness dice and the character's skill dice. If the character's roll is equal to or greater than the animal's, he establishes control and the animal does as he wishes.

If the animal's roll is higher, the animal runs away, or bucks the character off. Whenever something happens to spook the beast — blaster fire, or a loud noise, or an attack — make another set of orneriness and skill rolls.

The beast-riding skill is also used to retain control of an animal, just like vehicle operation skills.

Each riding animal has a *speed code* as well as an orneriness code. The speed code is used when one rider chases another.

Time to Use: One combat round.

Repulsorlift Craft Operation

Used to operate all kinds of repulsorlift craft — landspeeders, speeder bikes, sail barges, and all sorts of air, ground and water vehicles that use repulsorlift (antigravity) technology.

Time to Use: One combat round.

Starship Gunnery

This skill is used to fire a starship's guns in combat (see page 62).

Time to Use: One combat round.

Starship Piloting

Used to operate starships (see page 62).

Time to Use: One combat round.

Starship Shields

This skill is used to operate a starship's shields in combat; see the ship-to-ship combat rules for more detail (page 63).

Time to Use: One combat round.

Perception

Noticing Things

When something happens in the game that a character could miss, and you want to determine whether he notices it, have his player make a perception attribute roll. The difficulty number for the roll depends on how easy it is to sense what's going on:

- Very Easy (a stormtrooper shoots at you from behind you and misses) — 5.
- Easy (someone shouts your name from across the room over the hubbub and music of the cantina at Mos Eisley) — 10.
- Moderate (a guard ten meters away surreptitiously palms a handful of credits offered him by another) — 15.
- Difficult (a faint click as the stormtroopers lying in ambush twenty meters away ready their weapons) — 20.
- Very Difficult (when, outside the area lighted by your campfire, a small animal moves quietly away) — 30.

Persuasion Skills

Several perception skills — bargain, command, and con — are persuasion skills, used by player characters to influence non-player characters (NPCs). For example, bargain is used to determine the terms on which an NPC is willing to sell something to a player character.

When a player character deals with *another* player character, these skills are not used. Players like to make their own decisions. Persuasion skills are used to influence decisions. If players could use persuasion skills against each other, one player might wind up controlling the actions of another player's character:

Player One: My bargain skill is 8D+2. I use it to get Jackson to give me the alien *ou'tranoi* device for 100 credits.

Player Two: The devil you say, young Farsten. I have no intention of selling you the *ou'tranoi* for 100 credits, or indeed for any other sum. Although its powers are poorly understood, I have every faith it will prove to be vital to the completion of our mission.

Gamemaster: Sorry, Jackson. Your bargain skill is only 2D. He's got you out-classed.

Player Two: Stuff and nonsense! Jackson is *my* character, and I'm not giving him the *ou'tranoi.*

This kind of thing can cause endless confusion. The "no use against player characters" rule avoids it. If a player wants to bargain with another player, he must bargain, not use his character's bargain skill.

But persuasion skills are mighty useful for deciding when an NPC will help and when he won't.

Blank Skills

Use the blank space provided when a player wishes to learn how to use his perception in a specialized way (e.g., learn how to recognize different animal species).

Bargain

This persuasion skill is used when a player character bargains with an NPC. It's usually used when they haggle over the price of something, but could also be used in diplomatic negotiations, to bribe someone, etc.

Use of the skill is resolved as an opposed roll; both characters make bargain skill rolls. Generally, the character with the higher roll gets the better part of the deal.

If the item over which they're bargaining has a price listed on the Cost Chart, use the cost listed there as the "average" cost. If the item isn't listed on the chart, you must decide on the average price. Then, compare the rolls:

- **If the PC's roll is at least three times the NPC's:** The purchase price is *half* of the "average" cost.
- **If the PC's roll is at least twice the NPC's:** The purchase price is *¾ths* of the "average" cost.
- **If the PC's roll is higher than, but not twice the NPC's:** The purchase price is *slightly discounted* — subtract a few credits, or as much as 10%, from the "average" cost.
- **If the rolls are tied:** The purchase price is *equal to* the "average" cost.
- **If the NPC's roll is higher than, but not twice the PC's:** The purchase price is *slightly more* than the "average" — add a few credits, or as much as 10%.
- **If the NPC's roll is at least double the PC's:** The purchase price is *50% higher* than the average price.
- **If the NPC's roll is at least three times the PCs:** The purchase price is *double* the average price.

Example: Suppose the NPC rolls 10, and the average price is 100.

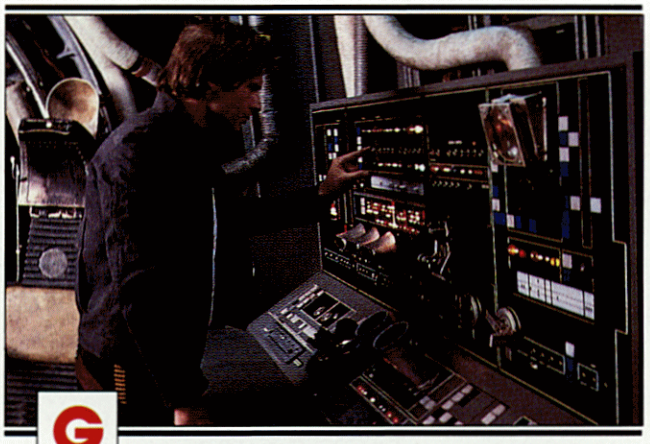
If the PC's roll is:	he pays:
30 or more	50 credits
20 to 29	75
11 to 19	90
10	100
6 to 9	110
4 or 5	150
3 or less	200

The result is what the player character can bargain the NPC down to; he can always refuse the deal, if he wishes.

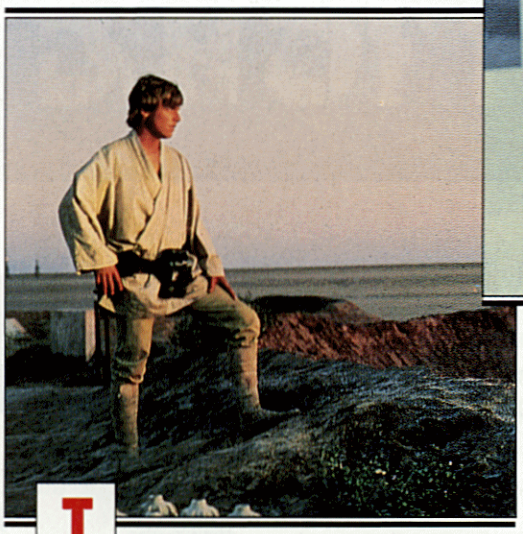
The bargain skill is also used when one character tries to bribe another. He is, after all, trying to make a deal — a payment in exchange for the official's approval. In this case, don't make a bargain skill roll for the target of the bribe attempt; instead, determine a difficulty number.

continued on page 41

A faithful Wookiee companion may be a Smuggler's best friend — but a blaster comes a close second.



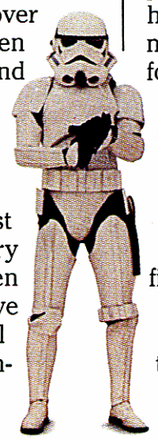
Good astrogation and piloting skills often come in handy, too.



The story of a hero is a harrowing one — a story of fear, struggle, terrible danger, and personal loss. But if the hero perseveres and stays true to his dreams, he gains in skill, in power, and in wisdom.

A CHALLENGE THIS BIG IS NOT FOR EVERYONE.

You're looking for a challenge. One that can prepare you for anything. Where you can work with the best and discover strengths you didn't even know you had. You'll find all that and more in the Imperial Navy.

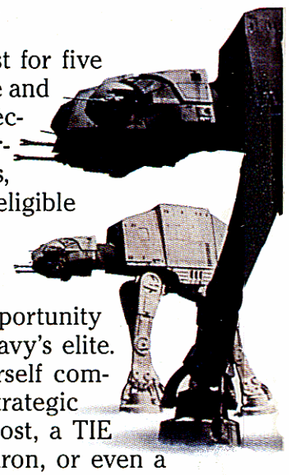


Only the Best

The Navy is not for everyone. Only the best meet the stringent entry requirements — even fewer pass the intensive physical and mental challenge of basic training. You'll have to be tough, brave, intelligent and loyal to prove yourself worthy. If you have these qualities then you're made of the stuff we're looking for.

Excellent Career Opportunities

The Imperial Navy offers a wide variety of excellent career opportunities. If you qualify, you can train in the fields of navigation, engineering, medicine, computers and more. The Navy also offers pilot training in both large and small spacecraft.

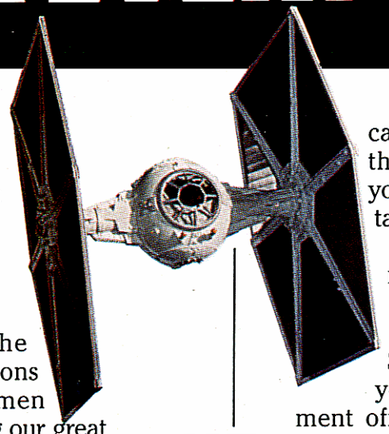


If you enlist for five years or more and have the necessary leadership qualities, you may be eligible for Officers' Candidacy Training: a privileged opportunity to join the Navy's elite. Imagine yourself commanding a strategic military outpost, a TIE fighter squadron, or even a mighty Star Destroyer! The potential for rapid advancement is limited only by your ambition, skill and loyalty.

Adventure

Life in the Navy is full of adventure. You'll have an unequalled opportunity to broaden your horizons. During your tour of duty you will visit many exotic worlds and meet many interesting people.

Wherever you go, you will be admired and respected, because you are one of the best — one of the guardians of order and justice in the galaxy — one of the valiant men of the Imperial Navy!

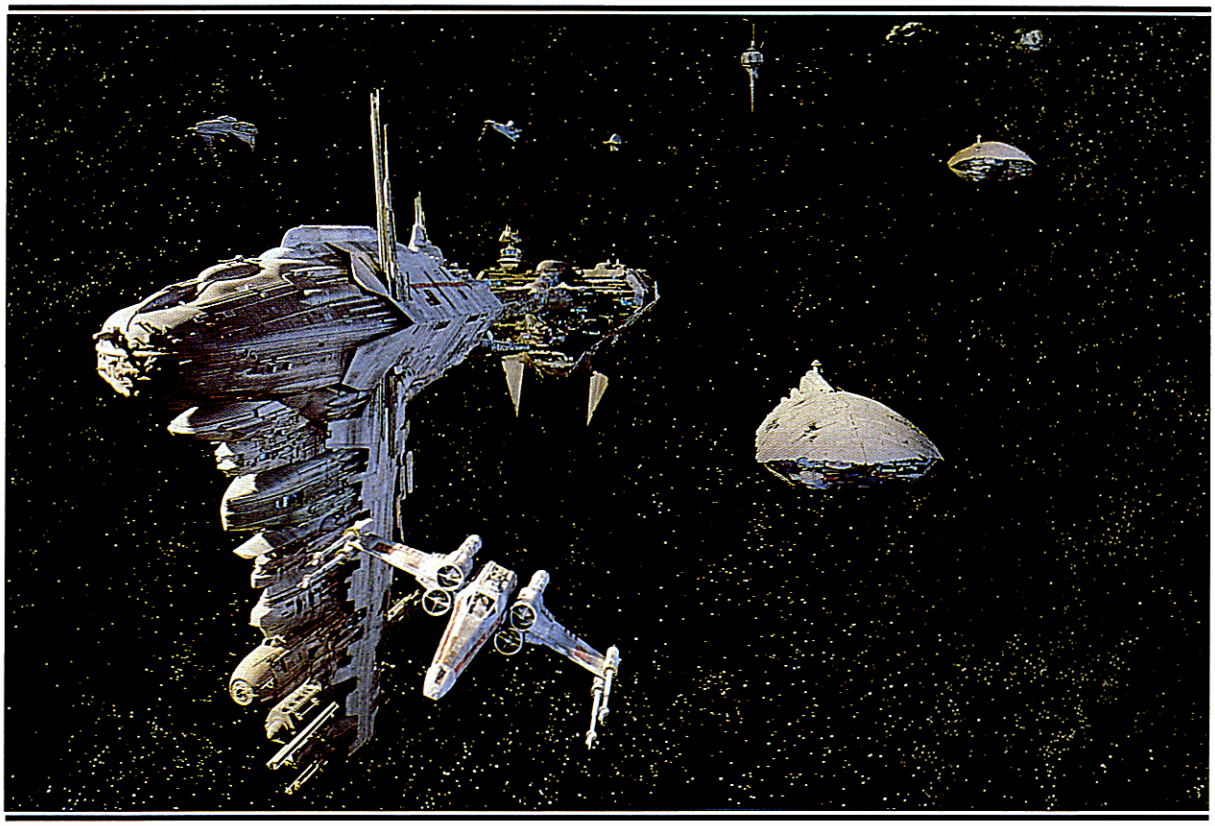


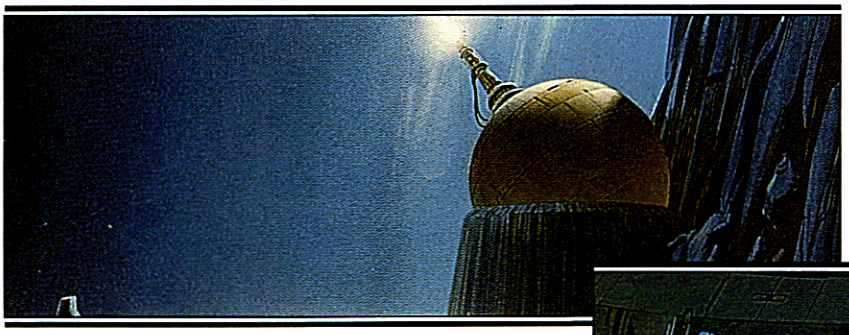
Join Today

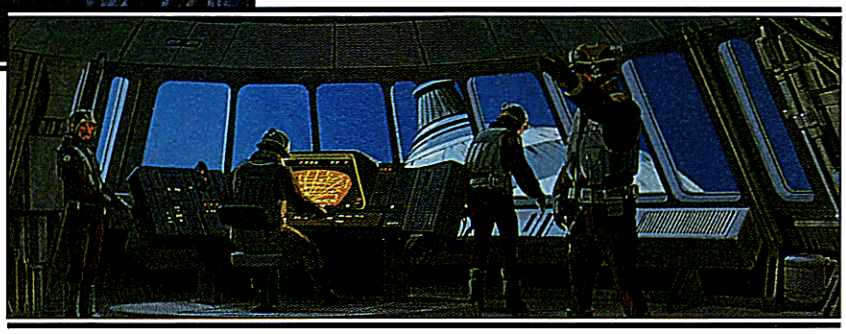
Across the galaxy, millions of gallant men are defending our great Empire from evil enemies who oppose law and order. Do you have the courage to answer the Empire's call and join them in this noble crusade? If you've got what it takes to be part of the most powerful military force in the galaxy, contact the Imperial Navy Screening Officer at your local recruitment office. Do it today — and meet the greatest challenge of your life!

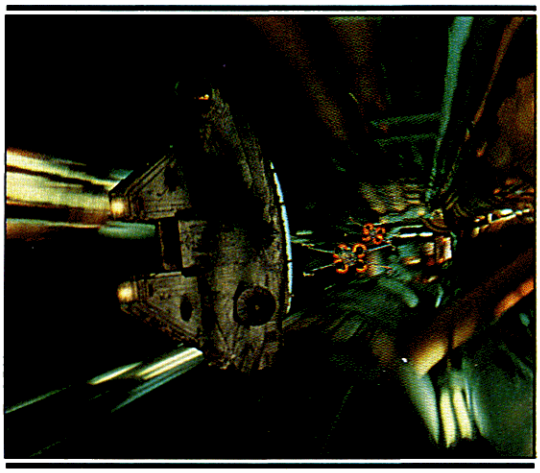
THE IMPERIAL NAVY

A Proud Allegiance









In its desperate struggle against the Empire, the Rebellion is always short on materiel. It must rely on whatever equipment it can muster, pushing its weapons and starships to their limit.

The more incorruptible and honest the target is, the higher the difficulty number (see below). If the briber's roll is equal to or higher than the difficulty number, the bribe goes through. If it's lower, the target refuses the bribe, and may try to have the briber arrested.

If the bribe goes through, make a *second* bargain skill roll for the player character, and a bargain roll for the target of the bribe. These rolls are used to determine what the bribe actually costs. After all, even if the target is willing to accept a bribe, he may want more for his services.

- Very Easy (a corrupt hick-planet judge) — 5.
- Easy (a maitre-d'hotel at a swank restaurant) — 10.
- Moderate (a planetary official) — 15.
- Difficult (an Imperial official) — 20.
- Very Difficult (an Imperial Naval officer) — 30.

Modify the difficulty number for the size of the bribe: A million credits: −20. 100,000 credits: −15. 10,000 credits: −10. 1,000 credits: −5. 100 credits: 0. 10 credits: +5. 1 credit: +15 (what an insult!).

Note: Stormtroopers cannot be bribed (see page 84).

There's a danger in using the bargain skill: often, it is fun and satisfying to roleplay a bargaining session. See "Roleplaying It Out" (page 30).

Time to Use: A minute.

Threepio: The illustrious Jabba bids you welcome and will gladly pay you the reward of twenty-five thousand.
Boushh *(in Ubese subtitled):* I want fifty thousand. No less.
Threepio: Fifty thousand. No less.

Command

Command is used to make an NPC do what the user wants — by ordering him in a persuasive and authentic tone. When successful, the target snaps to and does as ordered. To look at it another way, a character with a high command skill can take charge of a situation when leadership is needed, and get other characters to cooperate without debate or question.

When a character uses command, determine a difficulty number:

- NPCs have every reason to obey (a stormtrooper who thinks you're an admiral) — 5.
- NPCs have some reasons to obey (a bunch of Rebels from different units during an Imperial attack) — 10.
- NPCs have no reason to disobey (a crowd of civilians during an accident) — 15.
- NPCs are skeptical or suspicious (a bunch of Ewoks who are carrying you lashed to stakes) — 20.
- NPCs have every reason to be suspicious (stormtroopers when you're dressed like a Rebel) — 30.

If the user rolls equal to or higher than the difficulty number, the targets of the command do as he requests. As usual, there is room for gamemaster interpretation; a very high roll might mean immediate and enthusiastic compliance. A roll close to the difficulty number might mean that the target does as ordered now — but may question the commander's authority later on. ("Say. . . I didn't know there was another admiral at this base. What's going on here, anyway?")

Time to Use: One combat round.

Why command doesn't work on player characters:
Leia: Listen. I don't know who you are, or where you came from, but from now on, you do as I tell you. Okay?
Han: Look, Your Worshipfulness, let's get one thing straight! I take orders from just one person! Me!
Leia: It's a wonder you're still alive. *(Looking at Chewie):* Will somebody get this big walking carpet out of my way?
Han: No reward is worth this.

Con

A character uses his con skill to persuade an NPC to do something that isn't in the NPC's best interests. Con can involve reasoned argument and false logic, or simply throwing up a verbal smokescreen to get the target to hesitate. Sometimes it can take the form of a bargain — "do this for me and I'll do that for you" — but in a con, the conner has no intention of fulfilling his part of the bargain.

When a character makes a con attempt, determine a difficulty number for the attempt, depending on how likely the target is to believe the player character:

- Very Easy (your own grandmother) — 5.
- Easy (a naive teenager — like Luke at the beginning of the first movie) — 10.
- Moderate (a stormtrooper who doesn't have orders preventing it) — 15.
- Difficult (a customs inspector) — 20.
- Very Difficult (Jabba the Hutt) — 30.

Modify the difficulty number depending on:

- Whether the target has particular reason to trust or like the character (+0), or distrust or dislike him (+10 if they hate him).
- Whether what they are asked to do is particularly risky, dangerous or costly (+10 for risking their lives).

If the character's roll is higher than the difficulty number, his target does what he wants. You can use the number rolled as an indication of degree of success; if it's much higher than the difficulty number, the victim may volunteer additional help, and may never realize he's been had. If it's close, the victim may do as asked, then realize he's been duped as the player character walks away.

Note: Stormtroopers *can* be conned.

Note to Advanced GMs: This is another circumstance in which role-playing the skill use may be more interesting; see page 30.

Time to Use: One combat round to several minutes, depending on how long it takes the player to say what he needs to say to con the NPCs. **Examples:** "Hey! Look over there!" (one combat round). "Well, I need your help. My friends are now in the clutches of the nefarious Tantos Dree, on whom, as you know, the Empire has placed a bounty in excess of ten thousand credits. So you see. . ." (five minutes).

An unsuccessful use of con:
Han: Uh. . . had a slight weapons malfunction. But uh, everything's perfectly all right now. We're fine. We're all fine here, now, thank you. How are you?
Intercom Voice: We're sending a squad up.
Han: Uh, uh, negative, negative. We have a, ah, reactor leak, uh, here now. Give us a few minutes to lock it down. . .

Gambling

This skill can be used to increase your odds of winning at gambling if you're playing honestly — and to cheat.

There are two types of gambling games: ones which are purely random (like dice), and ones at which skill makes a difference (like sabacc).

When playing a purely random game, if no one cheats, just determine the winner randomly.

When playing a skill game honestly, roll each participating character's gambling skill dice. The highest roller wins.

When a character cheats, he automatically wins. To determine if anyone detects the cheat, make a gambling roll for each player. Anyone who rolls higher than the cheater knows he's cheating.

If two or more characters are cheating, make gambling skill rolls for all cheaters. The highest roller wins.

Time to Use: One minute.

Lando: Anyone for an — ah — honest game of cards?

Hide/Sneak

Make a hide/sneak skill roll when a character tries to hide himself, to camouflage something, to sneak past someone, or to disguise himself — any time, basically, that he is trying to avoid detection. If no one is actively looking for or trying to find the hiding character, determine a difficulty number for the attempt:

- Very Easy (hiding in a prepared shelter of tree limbs and leaves in the middle of the forests of Endor) — 5.
- Easy (hiding from sand people in a canyon on Tatooine) — 10.
- Moderate (hiding in a doorway in the streets of Mos Eisley) — 15.
- Difficult (hiding behind a power pylon on board the Death Star while stormtroopers are searching for you) — 20.
- Very Difficult (hiding in the middle of the icy wastes of Hoth with no shelter for kilometers around on a clear day) — 30.

If someone *is* searching for the hider, use the "hide" roll like a "dodge" roll — that is, the hider's die-roll increases the searcher's difficulty number (see below).

Time to Use: One round.

Officer (to Vader): There's no one on board, sir. According to the log, the crew abandoned ship right after takeoff. It must be a decoy, sir. Several of the escape pods have been jettisoned.

Search

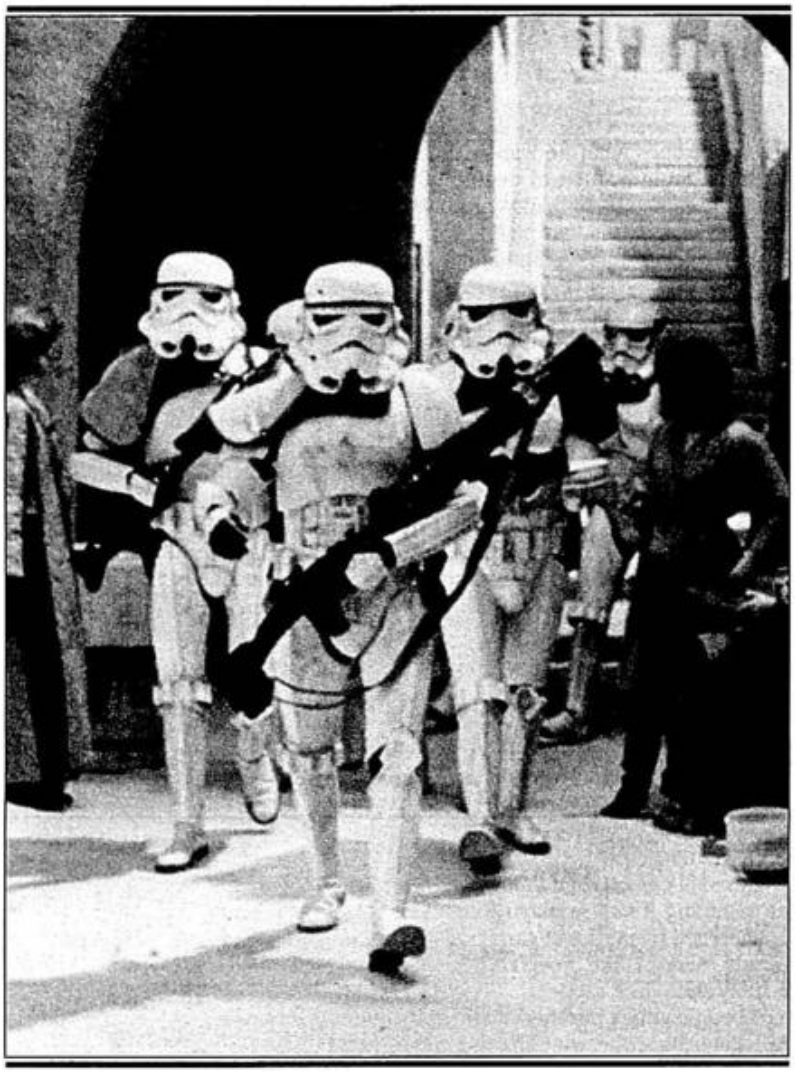
Used when trying to locate someone or something. When the target is not actively hiding or hidden, the user must roll equal to or greater than a difficulty number:

- Very Easy (when you know its exact location) — 5.
- Easy (when you know its approximate location) — 10.
- Moderate (when your information on its location is a few days old) — 15.
- Difficult (when you're following a cold trail — week or month old information) — 20.
- Very Difficult (when nobody's seen it in years) — 30.

If the target is hidden, the hider's hide/sneak skill roll increases the searcher's difficulty number (just as a dodge roll increases the difficulty number for blaster fire).

Time to Use: One round when attempting to find a hider in your immediate vicinity (e.g., spot an ambush before they open fire). When used in detective work, can involve minutes performing a computer search, or days tracking down witnesses and informants.

Stormtrooper *(to Bartender):* All right. We'll check it out.



Strength Skills

Blank Skills

Use the blank space provided when a player wishes to learn how to use his strength in a specialized way that isn't covered by one of the normal strength skills (e.g, to become a better arm-wrestler).

Brawling

This combat skill is used when a character fights another hand-to-hand without any weapons (see the combat rules, page 49).

Time to Use: One combat round.

Climbing and Jumping

Make a skill roll when a character tries to leap a wide gap; climb a tree, wall or cliff; or jump up and grab something. The difficulty number depends on the difficulty of the task:

- Very Easy (using the ladders and rope walkways of the Ewok tree city without stumbling) — 5.
- Easy (jumping the gap between two houses as stormtroopers chase you over the roofs of a city) — 10.
- Moderate (leaping and grabbing the end of your starship's entry ramp as the ship rises and prepares for takeoff) — 15.
- Difficult (swinging across a shaft in the Death Star on a rope with a princess in your arms) — 20.

• Very Difficult (springing from the carbon freeze pit before the mechanism activates) — 30.

Time to Use: One combat round.

Lifting

This skill is used when a character tries to lift or carry a heavy object. The difficulty depends on the object's weight:

• Very Easy (putting on a 20 kilogram pack) — 5.
• Easy (picking up a 3PO unit) — 10.
• Moderate (carrying a 20 kilogram pack for 10 kilometers) — 15.
• Difficult (carrying a buddy's body for a kilometer) — 20.
• Very Difficult (picking up and moving an X-wing after the repulsorlifts cut out and it settles on your foot) — 30.

Time to Use: One combat round.

Stamina

When a character exerts himself for a long time, roll stamina dice to determine whether he tires. Difficulty depends on how much he exerts himself:

• Very Easy (running 100 meters, a day's normal work) — 5.
• Easy (running 1 kilometer, a hard day's work) — 10.
• Moderate (running 10 kilometers, a day's hard labor) — 15.
• Difficult (recovering from carbon freeze) — 20.
• Very Difficult (swimming for hours in icy water) — 30.

Stamina rolls can also be made when a character is exposed to extreme cold or heat.

If a character fails a stamina roll — rolls less than the difficulty number — he becomes *fatigued.* Whenever a fatigued character makes an attribute or skill roll, reduce his skill code by 1D.

Note: Don't plague your players by calling for lots of stamina rolls. *Star Wars* characters are heroes, and can do a lot that would tire normal people without noticing the difference. Stamina rolls are only needed when a character does something out of the ordinary.

Time to Use: One combat round to one day.

Swimming

Roll skill dice when a character swims. Determine a difficulty number:

• Very Easy (swimming in a lake on a good day in a calm area) — 5.
• Easy (swimming in the ocean on a good day in a calm area) — 10.
• Moderate (swimming where there are riptides or other dangers) — 15.
• Difficult (swimming in a storm) — 20.
• Very Difficult (swimming in a gale — huge waves, sheeting rain) — 30.

If the character's roll is less than the difficulty number, he begins to drown. Roll 2D each round to determine whether he dies, as you would for a mortally wounded character. (A drowning character is not, in fact, mortally wounded, and, if rescued, needs no further medical help.)

Another character can attempt to rescue a drowning character; he makes two skill rolls, one to swim himself, and the other to rescue the drowner. Because he is making two skill rolls, his skill code is reduced by 1D (see page 12). The difficulty number for the second roll is 15. If he succeeds in both rolls, he may rescue the drowner.

Time to Use: One combat round.

Technical

Most technical skills are used to repair things. The difficulty number for a repair depends on the amount of damage suffered.

Each vehicle has a *hull code;* this is used like a character's strength when someone attacks the vehicle (see page 13). However, the damage result is a little different:

• *Stun* = Light Damage: Vehicle can continue to operate. Repair difficulty: 10.
• *Wound* = Heavy Damage: Vehicle's speed code is reduced by 1D. Repair difficulty: 20.
• *Incapacitate* = Severe Damage: Vehicle stops operating. Operator must make a skill roll to avoid crashing as it comes to a halt (usual difficulty is 10). Repair difficulty: 30.
• *Kill* = Destroyed: Vehicle is a total loss, and cannot be repaired.

Starship hull codes are on a different scale than ground vehicle codes (see page 65).

When someone hits a target which is neither a character nor a vehicle, use the following "hull code" to determine damage: 1D if the item is particularly delicate; 2D for normal, unarmored items; 3D or more if the item is armored. Damage effects are as for vehicles.

Modify the base difficulty for a repair for the availability of tools and spare parts:

• Working at a regular repair facility (e.g., dockyard, garage) with appropriate tools and plenty of spare parts: −10.
• Tools and spare parts available: +0.
• Working without help or spare parts (e.g., in deep space) with only a few tools, and under difficult circumstances (in the middle of a rainstorm, in spacesuits because the ship has been holed, etc.): +10.

Using a repair skill (the first time) takes 15 minutes. 15 minutes after a character begins working, make a skill roll. If the roll is greater than or equal to the repair difficulty, the device is repaired — the problem was easily fixed. If the roll is lower, the device is still broken.

However, even if it's still broken, *some* of the damage is repaired. Subtract the roll from the difficulty number. The remainder is what's left to be repaired — and is the difficulty number for the second repair roll.

Example: Roark Garnet's starship, *Dorion Discus,* suffered heavy damage when attacked by strange pyramidal starships of unknown design. Roark attempts to repair it; the difficulty number is 20. Roark's starship repair skill is 2D+2, and he rolls an 8. The ship is not repaired — but Roark has repaired 8 of the 20 difficulty points of damage. The next time he makes a skill roll, the base difficulty number will be 12.

If the first repair roll doesn't do the trick, the character must spend another day working before another skill roll is made — the problem wasn't easily solved, and requires a lot of work.

If the second skill roll is equal to or greater than the now-reduced difficulty number, the device is fixed. If it's less, subtract the roll from the difficulty number again.

Example: Roark sighs; the problem is going to take some effort to fix. He spends a full day working, then rolls again; another 8. *Dorion Discus* still isn't fixed, but the base difficulty is down to 4. The next roll ought to do it.

If the second repair roll isn't enough, the character may make a third roll — after *two* additional days. (The device has to be taken apart or broken down to find the problem, and that will take a while.) If this final roll is greater than or equal to the remaining base difficulty number, the device is repaired.

Example: Roark starts taking the ship apart. Two days later, he's put it back together again, and he thinks everything is ready. He fires up the engines, rolls 2D+2 — and gets a 5. Good enough, but pretty close. Interpreting the die-roll appropriately, the gamemaster tells Roark's player that *Dorion Discus* is fine — except for an odd pinging noise from the fusion generators. Probably nothing important.

If the third repair roll is not enough, no further rolls may be made. The character is unable to complete the repair, given the limits of his expertise and the tools and spare parts available. Only a fully-equipped repair facility (a space dock, or a garage, or the manufacturer) may repair it. If he's working at a repair facility, nothing will repair it; it's a total loss.

Multiple Workers

Suppose several characters work to repair a device at the same time? Make skill rolls on the same schedule as for one worker — after 15 minutes, after a day, and after two more days. Each time, make skill rolls for every worker — and apply the *highest* roll, only, to the base difficulty number.

Example: On the next trip out, *Dorion Discus* runs into a meteor storm and suffers damage again. The gamemaster tells Roark's player that the fusion generators kick out, and he's lucky the magnetic bottle didn't fail. The base difficulty number is 20 again. Luckily, on this trip Roark brought along his faithful Wookiee companion, Nagraoao. Nagraoao's repair skill is 4D, so both Roark and Nagraoao make skill rolls. Roark rolls a 9 — and Nagraoao rolls a 19! Nagraoao just missed repairing the ship the first time around, but he does reduce the base difficulty to 1. Roark's roll of 9 is *not* applied to the base difficulty, since only the highest roll is used. Fixing the ship the next time around will be a cinch. However, before they can begin, there is a noiseless fluctuation in the Force as strange pyramidal alien starships pop into existence around the *Discus*...

Blank Skills

If a player wants his character to repair something that isn't covered by one of the regular repair skills (e.g., home appliances, primitive propellor-driven aircraft, etc.), he should write the name of what he wants to repair on the blank provided. The starting skill code is equal to the character's technical attribute, and he may allocate dice from his initial allotment and spend skill points to increase it.

Whenever any character without a specialized repair skill attempts to repair something not covered by one of the regular repair skills, use his technical attribute.

Time Taken: Fifteen minutes, then one day, then two days.

Computer Programming & Repair

This skill can be used to repair and program computers.

In addition, it involves knowledge of computer security procedures and how to evade them. When a character attempts to defeat computer security and get access to restricted data or programs, determine a difficulty number:

- Public Data (your own credit balance) — 5.
- Easy to Access (a newstape's morgue files) — 10.
- Private Data (a private citizen's personal records) — 15.
- Secret Data (a corporation or planetary government's records) — 20.
- Top-Secret Data (Imperial Navy secrets) — 30.

If the player's roll is equal to or higher than the difficulty number, he gets the data he wants. Otherwise, he does not. If his roll is *half or less than half* the difficulty number, the intrusion is detected — the computer operator is notified that someone is attempting illegal access. Otherwise, no warning or alarm is given.

When a character uses his skill to access computer data, let him know that some data is more restricted than others. Give the player the choice between playing it safe and getting a little information — or taking a risk and getting more.

Time Taken: When used as a repair skill — fifteen minutes, then one day, then two days. When used to access data, it normally takes one minute. However, a character can try it in one combat round — but if he does, the difficulty number is doubled.

Demolition

This skill is used to set and blow explosives. The user must have a supply of explosives and a detonator, which may be triggered by wire, timer, or communicator signal.

When a character plants an explosive charge, the difficulty number depends on the size of the barrier he is attempting to penetrate, or the size of the object he is attempting to blow up:

- Very Flimsy Object (plywood door) — 5.
- Flimsy Object (hard wooden door) — 10.
- Average Object (bolted steel door) — 15.
- Lightly Armored Object (blast door) — 20.
- Heavily Armored Object (the hull of the *Millennium Falcon*) — 30.

Make a skill roll. Success means the explosion occurs when and as planned. Failure means that the charge blew, but without sufficient power to blow a breach in the barrier.

How much damage does an explosive charge do? The standard explosive used in the Empire is called detonite, and comes in cubes about the size of a fist. One cube does 1D worth of damage, according to the same rules as for grenades (see page 49).

Time Taken: It takes about a minute to plant a charge under normal circumstances. A character can do it in one combat round if he wishes, but double the difficulty number if he does.

Droid Programming & Repair

When used to repair Droids, follow the normal rules.

Reprogramming a Droid from scratch means wiping the Droid's personality and memory, and takes a considerable amount of time (at least a day). It also requires access to a computer, which can be linked to the Droid for reprogramming. The difficulty for reprogramming depends on the complexity and sophistication of the Droid:

- Very Simple Droid (answering machine) — 5.
- Simple Droid (very slight intelligence — a robot construction unit) — 10.
- Sapient Droid (some ability to speak and act independently) — 15.
- Sophisticated Droid (medical Droid, 3PO or R2 unit) — 20.

• Droid of Unknown Origin (alien space probe) — 30.

Time Taken: When used as a repair skill — fifteen minutes, then one day, then two days. When used to reprogram — one day.

Medicine

Most surgery is performed by specially-programmed medical Droids; rejuvenation tanks and autodocs heal wounds and cure diseases. Few humans have in-depth or detailed medical knowledge; this skill is used primarily for first aid and emergency medical care purposes. In game terms, its primary use is in the operation of medpacs; see page 53.

Time Taken: One combat round.

Repulsorlift Craft Repair

This skill is used to repair repulsor ground, water and air vehicles, including individual, multi-passenger and freight craft.

Time Taken: Fifteen minutes, then one day, then two days.

Security

This skill involves knowledge of security locks and how to jigger them, and alarm systems and how to defeat them. The difficulty number depends on the sophistication of the lock or alarm:

• Very Easy (standard lock without special protection) — 5.
• Easy (regular security lock, civilian alarm system) — 10.
• Moderate (high-quality security lock, sophisticated alarm system) — 15.
• Difficult (bank vault lock, high-security alarm) — 20.
• Very Difficult (security locks at top-secret bases, alarms protecting one-of-a-kind art objects) — 30.

If the user's skill roll is greater than or equal to the difficulty number, he succeeds in opening the lock or bypassing the alarm. If his roll is less, he fails. If his roll is *half* the difficulty number, or lower, not only does he fail, but an alarm goes off.

Time Taken: Normally, one minute. However, a character can try it in one combat round — but if he does, his difficulty number is doubled.

Starship Repair

This skill is used to repair starships. In addition, the starship repair skill can be used to increase ships' codes (see page 65).

Time Taken: Fifteen minutes, then one day, then two days.

Force Skills

There are three Force skills: control, sense, and alter. Unlike all other skills, these are not governed by any attribute. Most characters do not begin with any knowledge of any of these skills and cannot use them. If the name of one or more of the Force skills is printed on a character's template, he *does* know that skill and can use it. Other characters can only learn Force skills from characters who already know them.

The Force rules (see page 66) describe control, sense and alter and how they are used.

Chapter Three Combat

Visualizing Combat

In *Star Wars: The Roleplaying Game,* combat is fought in your imagination. You describe the situation to the players, and they tell you what they want to do.

All distances in the combat rules — movement rates, weapon ranges, etc. — are described in terms of meters. Since everything is imaginary and you don't actually measure anything, you will rarely decide exactly how far away characters are — e.g., "You are 23 meters from the stormtrooper." We provide meter measurements for two reasons: a) as a useful basis of comparison between different weapons, and b) so if you use miniatures or maps (see page 50), you can measure distances precisely.

Since you don't measure distances, how do you know at what range characters shoot at one another?

- If they're very close — within three meters of one another — they're firing at point-blank range (difficulty of 5).
- Most combat indoors is at short range (difficulty of 10). If the room is very large, and combatants are at opposite ends of it, you may rule that blaster pistols are shooting at medium range (difficulty of 15), while blaster rifles are still at short range.
- Most combat out of doors is at medium range (difficulty of 15). Sometimes, blaster pistols are at long range while rifles are at medium range.
- Most characters only shoot at long range (difficulty of 20) when sniping from great distances.

Advantages and Disadvantages

Visualizing combat is fast. When they imagine things, players act and respond to what happens, instead of studying a map and planning their next move. Action is what combat should be about.

But this style of combat requires a certain amount of judgment. You must decide at what range a character fires, how long it takes for him to close range when running toward an opponent, and so on. Novice gamemasters sometimes feel a little nervous about using their judgment; you shouldn't. Just follow the rules above, and get on with it. If you are fair and consistent, your players will forgive minor errors and hesitations.

Occasionally, however, a player may argue, saying he's really at short range, or that he ought to be able to close with his opponent in one round when you say it will take two. There's really only one answer to this: you're the gamemaster. Unless the player points out something you've overlooked, be apologetic, but make it clear that what you say goes.

On the other hand, don't be arbitrary. The object of the game is to have a good time, not to frustrate your players.

Sequencing

Combat is divided into *combat rounds.* Each round represents five seconds. You keep on playing one combat round after another until one side is dead or has fled or surrendered.

Each combat round follows this sequence:

Decision Segment: Decide what each non-player character (NPC) is going to do this combat round. While you're deciding, let the players decide what *they* want to do next.

Declaration Segment: Go around the table, and ask each player what he wants to do. Then, tell the players what the NPCs are doing.

First Action Segment: Each character for whom an action was declared takes his first action. An "action" is either movement, or a skill or attribute use.

Second Action Segment: If any character declared more than one action, characters' second actions are now resolved. Any character for whom only one action was declared does nothing (but may dodge and/or parry) in this segment.

Subsequent Action Segments: If any character declared more than two actions, additional action segments occur until all characters have performed all declared actions.

Declaration

When asked, a player must tell you what his character is doing in detail. Don't let a player get away with saying, "I'll move;" make him specify where he's going — "I'll move away from the wall and toward the TIE fighter." All non-reaction skill and attribute uses must be declared during the declaration segment.

Don't let them hesitate! If a player hesitates, so does his character. Combat in *Star Wars* is fast and furious. It's not a chess game, where the players can mull over their next move for hours.

Once a player has declared what he's doing, he may not change his mind.

Here's a suggestion: Seat the player whose character has the lowest perception to your left, the one with the next

lowest perception next to him, and so on, around the table. When you ask players what they're doing, start with the player to your left. That way, the least observant character acts before he sees what the other characters are doing, while the most observant one gets to find out what the others do.

Or seat the most experienced player to your left, so he can act first and set an example for the less experienced players to follow.

Actions

Reaction skills (see page 12) can be used in any action segment; a character who uses a reaction skill can still take an action (move or use a skill or attribute) in the same segment.

If a character uses a reaction skill, it affects all attacks in the same segment, but not in subsequent segments (see page 12).

Skill or attribute rolls determine the exact order in which actions take place during an action segment (see page 13).

Movement

During a combat round, a character can either *walk* or *run*.

A character can walk up to five meters and turn by any amount without any penalty to his skill and attribute rolls.

A *running* character can move up to ten meters. However, he can only turn by 90 degrees in a single combat round, because a running character can't turn on a dime, the way a walking character can.

Whenever a running character makes a skill or attribute roll, his code is reduced by 1D (see page 12).

Stance

A character can either be *standing* or *prone*. A character can fall prone at any time without any penalty. A character who is prone can get up and use skills in the same combat round — but cannot walk in the same round.

A prone character can crawl 2 meters per combat round. A crawling character's skill and attribute codes are reduced by 1D, like a running character's.

Fire Combat

Blasters are the most common weapons in the *Star Wars* universe. The blaster skill is used when firing all kinds of blasters, regardless of the specific model or type. Some other weapons are used by aliens, by primitive cultures, or by sports or historical enthusiasts. Each of these other weapons has its own skill (see page 31).

Difficulty Numbers

When a character fires at a target, determine the difficulty number of the attack. The base difficulty number depends on the *range* — the distance between the firer and his target.

Refer to the Weapon Chart (page 139). Each weapon's range is printed on the chart. For example, a blaster pistol fired at less than 11 meters range is at short range; between 11 and 30 meters, at medium range; and up to 120 meters, at long range.

Ranges vary by weapon. For example, a blaster rifle is shooting at short range if the target is within 30 meters, but a blaster pistol's short range only goes out to 10 meters.

The difficulty number depends on the range:

- Point Blank (anything within 3 meters, regardless of weapon) — 5.
- Short — 10.
- Medium — 15.
- Long — 20.

If the target is protected by a wall or other obstruction, increase the difficulty number by 5. Also increase the difficulty by 5 if the target is prone (lying down), unless he's at point-blank range. (Also, see optional rules on page 51.)

Skill Rolls

Once you've determined the difficulty number, roll skill dice (or have the player roll if a player character is firing). Remember to modify skill codes for running and wounded characters, multiple skill use, etc. (see page 12).

If the modified roll is equal to or greater than the difficulty number, the firer hits. If not, he misses.

When a target is hit, you must determine damage.

Damage

Every weapon has a *damage code*. Damage codes are listed on the Weapon Chart (see page 139).

The bare bones rules for combat describe how damage codes are used and the effects of damage (see pages 13 and 14).

Armor

Armor increases a character's strength code *for damage determination purposes only*. For example, standard stormtrooper armor increases a character's strength by 1D when rolling to resist damage. A character with a strength of 2D+1 wearing stormtrooper armor would roll 3D+1 when hit by blaster fire. The Armor Chart (see page 139) provides more details.

However, armor *reduces a character's dexterity* by the same amount that it increases his strength. The reduction applies whenever a character makes a dexterity attribute roll or a dexterity skill roll (e.g. A dexterity of 3D would be reduced to 2D+2 by an armor code of +1).

Example: Stormtroopers have dexterities of 2D and blaster skills of 4D. Their armor has a rating of 1D. Whenever you make a stormtrooper dexterity roll, you only roll 1D; when you make a blaster skill roll, you only roll 3D.

Keeping Track of Damage

When a player character is injured, ask the player to note his wound status on his character template. You must keep track of NPCs' wounds. When several NPCs are involved in combat, it's often useful to use scrap paper to keep track of them. Otherwise, you may forget who's been injured, and by how much.

Dodges

Page 14 describes how dodges work. To summarize:

- Any time a character is fired upon, he may dodge.
- If he declared the use of other skills in the round, the use of dodge decreases all skill codes by 1D further (see page 12).
- When a character dodges, make a dodge skill roll. The number rolled is *added* to the firer's difficulty number.
- If a character is fired upon more than once in the same action segment, his dodge roll is added to *all* firers' difficulty numbers. However, dodging in one segment has no effect on fire in the next segment; if a character is fired upon in more than one segment, he can dodge each time, but each is a separate skill use, and further decreases skill codes.

Setting Blasters on Stun

Blasters can be set to stun — that is, to knock a target unconscious without killing or injuring. Setting blasters on stun — or resetting to normal operation — reduces all skill and attribute codes for the same round by 1D, because it takes a little bit of effort and concentration. However, doing so is *not* considered an "action," and does not take an action segment.

When a blaster set on stun is fired, the same rules are followed. The only difference is that the effects of damage are different:

Kill and Incapacitate (damage roll at least twice strength roll): A character who suffers one of these results is instead knocked unconscious.

Wound (damage roll greater than but less than twice strength roll): A character who suffers a wound is instead stunned for two combat rounds.

Stun (strength roll greater than damage roll): No effect.

A character who has been stunned by a blaster set on stun, has not yet recovered, then is again stunned by a blaster set on stun is knocked unconscious.

Drawing

If a character does not have a blaster in hand but has one in a holster (or stuck in his belt, or somewhere else handy), he can draw it and still do other things in the same segment. Like setting a blaster on stun, drawing a weapon reduces all skill and attribute codes by 1D in the same round — but does not take an action segment.

Hand-to-Hand Combat

A character can only make a hand-to-hand attack against another if they are within two meters of each other.

Hand-to-Hand Combat Skills

The four skills used in hand-to-hand combat are melee, melee parry, brawling, and brawling parry.

When a character attacks with a melee weapon — a weapon designed for melee, such as a sword; an improvised weapon, such as a chair used as a club; or a fire weapon pressed into a melee role, such as the butt of a blaster rifle — he uses his melee skill. When a character attacks without a melee weapon, he uses his brawling skill.

Parries are reaction skills, like dodge (see page 12).

Only characters carrying melee weapons can use melee parry. Anyone can use brawling parry.

Melee parries can parry melee attacks — *and* brawling attacks. Brawling parries can only affect brawling attacks.

Resolving Hand-to-Hand Attacks

The difficulty number for an attack depends on the weapon the attacker is using (see Weapon Chart, page 139).

If the target of a melee attack is parrying, make his parry roll. Add the number rolled to the difficulty number for the attack.

Then, make the attacker's melee or brawling skill roll. If his roll is equal to or greater than the modified difficulty number, he hits his target.

Damage

Refer to the Weapon Chart (page 139). The damage codes for all melee weapons are listed as "str+" a die code. For example, a club's damage code is "str+1D." When a melee weapon hits, roll its damage dice, roll the attacker's strength dice, and add the two rolls together. Compare this *total* to the defender's strength roll to determine damage.

Example: A character with a strength of 2D+1 attacks using a club. If he hits, roll 2D+1 for his strength, and 1D for the weapon, and add the rolls together.

When a brawling character hits, use his strength code in lieu of a damage code.

Example: A character with a strength of 2D+1 is brawling. If he hits, roll 2D+1 for damage.

Lightsabers

Lightsabers are used slightly differently from other melee weapons.

First, you don't have to have Force skills to use a lightsaber. Anyone can use a lightsaber; but characters trained in the Force can use it in special ways (see page 71). (However, lightsabers are rare and difficult to obtain.)

A lightsaber is used in the same way as any other melee weapon, except that:

- A character uses his lightsaber skill to attack with it, not his melee skill.
- The only thing that can parry a lightsaber is another lightsaber. A character using any other melee weapon cannot parry when fighting an opponent with a lightsaber.
- A lightsaber *can* be used to parry other melee weapons. The lightsaber wielder uses his melee parry skill (or sense skill — see page 16). If the attacker's roll is greater than the difficulty number for his weapon, but less than the modified difficulty number, his weapon is destroyed (cut in half by the lightsaber).

Example: Roark has a club (melee skill of 3D+1), and attacks Jimbo Kinnison (a Failed Jedi with a melee parry skill of 3D). The base difficulty number for a club is 5. Jimbo's parry roll is 8, so the modified difficulty is 13. If Roark rolls less than 5, he just misses. If he rolls 13 or more, he hits. But if he rolls between 6 and 12, the lightsaber cuts his club in half.

- When a lightsaber is used to parry a brawling attack, and the attacker's roll is greater than 5 (the difficulty number for brawling) but less than the modified difficulty number, the attacker is wounded (the lightsaber has cut him.)
- Characters never add their strenght to the lightsaber's 5D damage code. However, characters with the control skill add their control skill die to the lightsaber's 5D for determining damage (see page 71).

Grenades and Thermal Detonators

Grenades and thermal detonators are neither melee nor fire weapons.

- Each time a grenade or detonator is thrown, it is expended. A character may only throw as many grenades or detonators as he carries.
- If a character fails to "hit" when throwing a grenade or detonator, that does *not* mean that it has no effect. Instead, it means that the grenade or detonator scatters (see below).
- Grenades and detonators, unlike fire weapons, can be thrown at targets which the attacker cannot see. (For instance, you could lob one over a wall.)
- Grenades and detonators *can* be dodged — but unlike fire weapons, dodging does not increase the *firer's* difficulty number, but the *grenade's* difficulty (see below).

The rules below apply to both grenades and detonators, even when they refer only to grenades.

Three Steps

Using a grenade is a three-step process.

- Determine whether the thrower succeeds in throwing the grenade where he wants, or whether it scatters.
- Determine whether the grenade hits (damages) each of the characters within its blast radius.
- Determine how much damage each character receives.

Throwing

The thrower's difficulty number is calculated in the same way as for fire combat (see page 47).

When a thrower fails a grenade skill roll, the grenade scatters. Roll one die and refer to the scatter diagram (see page 139); it shows the direction in which the grenade scatters, relative to the thrower and the target. Then, roll 3D; the number rolled is the number of meters that the grenade scatters.

Hitting Characters

Refer to the grenade and detonator lines of the Weapon Chart. Unlike all other weapons, these weapons have *two* range sections. The first range section is used to determine the thrower's chance of hitting. The second is used to determine whether the grenade hits nearby characters when it explodes.

When a grenade explodes, determine which characters are near enough to be affected (anyone within 10 meters of a grenade or 20 meters of a detonator). For each such character, determine whether it is within point-blank, short, medium or long range of the grenade. **Example:** Anyone within 3 meters of a grenade is within point-blank

range; anyone between 3 and 4 meters is at short range; anyone from 5 to 6 meters is at medium range; and anyone between 7 and 10 meters is at long range from the grenade.

Determine the grenade's difficulty number, as you normally would (that is, the difficulty number is 5 for someone at point-blank range, 10 at short range, etc.).

The character may dodge, if he wishes. Dodging a grenade means falling prone in an attempt to avoid the blast. The normal rules for dodge are followed — the die-roll increases the grenade's difficulty number, the character may take another action in the same segment, etc. — except that the dodger ends the segment prone.

If the character dodges, roll his dodge dice, and add the number rolled to the grenade's difficulty number. (Also see the optional grenade modifiers, page 142.)

Roll 4D for the grenade. If the roll is greater than or equal to the modified difficulty number, the grenade has hit the character, who suffers damage. If the roll is lower, the character is uninjured and unstunned.

Make a separate roll for each character within the grenade's blast radius.

Damage

Grenades and detonators have different damage codes at different ranges (see the Weapon Chart). For example, a grenade's damage code is 5D at point-blank range, 4D at short range, 3D at medium range, and 2D at long range.

When a grenade hits a character, determine which damage code should be used, and make a damage roll for the grenade. Make a strength roll for the character, and use the usual damage rules to determine what damage the character suffers (see page 13).

Optional Combat Rules

At least at first, we recommend that you do not use the optional combat rules. Mastering the basics of the combat system will take at least two or three sessions.

These rules add realism at the expense of complexity and additional time to play. Players who like to plan combat operations carefully may find them helpful and interesting; players who prefer fast and furious action may decide they slow combat down too much. Use these rules if you want a more sophisticated combat system — but be aware that doing so will make combat take longer to resolve.

Using Maps

Many of our published adventures contain maps, which use a square grid. Each square represents a space two meters across. When combat occurs in a mapped area you can use the map to record the positions of characters. If you don't have a map, you can easily draw one on four-square-to-the-inch graph paper, which is widely available in stationery stores. It's easy enough to sketch one on the spot whenever you need one.

Show where characters are located on the map with pencil marks — tick marks, letters, whatever you like. When a character moves, make a mark at his or her new position. If the map begins to get crowded or the marks get confusing, erase the ones you don't need any more.

Since facing is important in combat, you can represent a character's facing by drawing a little arrow. Characters can either face to the side of a square or diagonally (i.e., toward a corner).

A character can only fire a blaster at something he can see. You can determine what a character can see by laying a straight edge (the edge of a piece of paper or a ruler) over the map from the center of the square he occupies to the square occupied by his target. If the straight edge goes through a wall or other obstruction, the line of sight is blocked.

When a non-player character cannot be seen by any player character, don't pencil his position on the map. Make a mental note of where he's located, and draw him in when he's spotted.

When there are lots of non-player characters that none of the player characters can see, you may find it helpful to have two copies of the map — one to show the players, and one you'll keep secret. You can record NPCs' locations on the secret map. This is a lot easier than keeping track of positions in your head.

Feel free to draw in anything else which lends to the atmosphere or helps the players visualize things — obstructions, Droids, rubble, gas clouds, etc.

Using Miniatures

Instead of using maps, you can use miniatures — metal figures. If you are interested in miniatures, we recommend their use in *Star Wars: The Roleplaying Game.*

Miniatures are especially helpful because they help players visualize their characters and surroundings. Miniatures come unpainted, but paints and brushes for them are widely available at hobby stores. Many players enjoy painting figures which represent their characters, customizing costume and coloring to their wishes. Miniatures representing stormtroopers, bounty hunters and other villains are available, which you can use to represent the players' foes in combat.

When using miniatures, position and facing are easier to determine since the position and facing of the miniature figure itself is visible. Because miniatures are considerably larger than ¼" at the base, they cannot be placed on the combat maps that come with adventures. Instead, place them on a table top. Instead of counting squares, use a ruler; one inch equals two meters.

Figures can face in any direction, and need not conform to a square "grid."

You can represent the positions of walls, bushes or other obstacles by putting things on the table. Lengths of masking tape or yarn can represent walls. Books can represent hills or stairs. Dice, pencils, soda cans and anything else can represent obstacles. Improvisation is key in the construction of miniature displays.

Movement

A walking character has 5 *movement points.* A running character has 10. Wounded characters get half as many (round down).

Moving one meter (one inch) in clear terrain (a street, a field, etc.) costs one movement point.

When you use a square-grid map, moving one square across the side of a square costs 2 movement points. Moving one square diagonally costs 3 movement points.

Facing

When using maps, each character faces either toward one of the sides of the square he occupies, or to one of the corners, at all times. A character can change facing at a cost of 1 movement point per 45 degrees turned — that is, changing from facing a square side to facing an

adjacent corner would cost 1 point; turning 90 degrees to face an adjacent square side would cost 2 points; turning all the way around would cost 4 points.

Stance

Falling down — from standing to prone — costs no movement points. Standing up costs 4 movement points.

Terrain

Moving a meter through anything other than clear terrain — woods, brush, a variable gravity field — costs more than one movement point (see the Optional Movement Chart, page 142).

Miscellaneous

Counting Ranges

When using miniatures, just use a ruler. When using a map, count distances the same way you count movement points — one square across a side is 2 meters, one square diagonally is 3 meters.

Modifying Difficulty Numbers

Refer to the Optional Fire Modifiers Chart (page 142). It lists a whole series of conditions that can make fire more difficult — the size of the target, the terrain it occupies, and so on. When using this optional rule, increase (or decrease) a firer's difficulty number as indicated when any of the listed conditions apply.

Surprise

In an ambush situation — when one side knows where its opponents are, but the other doesn't realize it's about to be attacked — the ambushers get one action segment of *surprise.* That means that in the first segment, they can take whatever actions they wish — but the targets cannot move or use skills or attributes (even to dodge). The targets still get to act in the same round — but their first actions occur in the *second* action segment.

Ammunition and Reloading

In the *Star Wars* movies, characters seem to fire forever without running out of ammunition. But, after all, even if a blaster contains an incredibly large amount of energy, at some point it has to run out. Here's what to do:

Under normal circumstances, don't worry about ammunition. A single blaster pack is good for hundreds of shots. The players can always recharge when they get back to their ship, or back to base.

Only worry about ammunition when there is a good reason in the adventure to believe that the characters' supplies are low (e.g., they have been separated from their ship for several days and have no access to additional ammunition). In this case, tell them exactly how many shots they have left. Whenever a player shoots, have him make a tick-mark on his sheet. When he has used up his ammunition, that's that.

This way, scarcity of ammunition is an infrequently used way to heighten tension during the game — but most of the time, you needn't worry about the bookkeeping involved.

Incidentally, replacing a blaster pack costs 1D from all die codes, but does not take an action segment, just like drawing a weapon (see page 48).

Damage Modifiers

A number of factors can increase or decrease the damage done by a grenade or detonator, as the Optional Grenade Damage Chart indicates (see page 142).

• An area is considered *enclosed* if the walls are less than 10 meters apart, and the ceiling less than 10 meters high. When a grenade or detonator explodes in an enclosed area, increase damage dice by 1D — that is, roll 6D for characters within point-blank range of a grenade, etc.

• Grenades and detonators do not affect people on the other side of walls. Even if a character is within a grenade's blast radius, if he's on the other side of a wall from the grenade, he is not affected.
• Grenades and detonators can affect characters through doors, windows or slits, although less effectively. If a character is on the other side of a door or window from a grenade or detonator, decrease damage dice by 1D. If on the other side of a slit, decrease damage by 2D.
• Some of the damage done by a grenade results from its concussion (the rest is from grenade fragments). Vacuum does not transmit concussion (although fragments can fly through it easily enough). When a grenade or detonator explodes in vacuum, decrease damage dice by 1D.

Weapon Descriptions

Hold-Out Blaster: This small, concealable weapon is the blaster of choice for under-cover agents and big-city crooks. It is notoriously under-powered and short-ranged, but it has saved more than one character in a tight spot. Hold-out blasters are illegal in many systems.

Sporting Blaster: A thin-barrelled blaster pistol designed for use in firing ranges and small-game hunting; sometimes used for duelling. An aristocratic weapon; Princess Leia fires one in *Star Wars IV: A New Hope.*

Blaster Pistol: The common weapon of self-defense. Innumerable models and makes are available throughout the galaxy. Stormtroopers use a modified military version of the same weapon. Ownership is restricted in many systems.

Heavy Blaster Pistol: A weapon for close-in fighting; basically, a cut-down blaster rifle. Bulkier and heavier than a blaster pistol, the heavy blaster's main advantage is the massive damage it can do. Illegal in many systems. Han Solo carries a heavy blaster pistol.

Hunting Blaster: A sportsman's version of the blaster rifle. Mainly used in sport shooting and hunting. Common in the Rebel Alliance, which frequently uses whatever weapons are readily at hand.

Blaster Rifle: A heavier, military blaster rifle. The main stormtrooper weapon; also used by regular Alliance infantry. Only in the least restrictive systems can citizens purchase blaster rifles legally.

Blaster Carbine: A shorter, slightly less accurate version of the blaster rifle. Issued to walker assault teams, also frequently used by nomads such as the Tatooine sand people. Its smaller size and lower weight make it easier to use this weapon from a vehicle or riding beast.

Repeating Blaster: A rapid-fire blaster rifle, usually mounted on a tripod. An infantry support weapon. Support blasters are frequently mounted on speeder bikes and landspeeders. Military issue only.

Medium Repeat Blaster: A heavier rapid-fire blaster. Usually operated by a team of two. Frequently mounted on landspeeders and defense installations.

Heavy Repeat Blasters: A powerful rapid-fire blaster, mainly mounted on vehicles. The *Millennium Falcon* mounts one especially for use against ground troops (see the evacuation sequence from *The Empire Strikes Back*).

Crossbow, Longbow: Variations on an archaic weapon system using stressed string to launch small spears or bolts. The Ewok people of the forest moon of Endor use these weapons, as do many other primitive species. These weapons must be reloaded each time they are fired; reloading costs 1D from all skill and attribute codes, but does not take an action segment just like drawing (see page 48).

Black-Powder Pistol: A primitive slug-throwing hand gun. Commonly used by pre-industrial civilizations. Reloading is an involved process which takes a full combat round to perform; at short range, firers usually get one shot off, then use the pistol as a club or throw it aside.

Musket: A pre-industrial military arm. Reloading is an action, taking an action segment and costing 1D from all skill and attribute codes.

Rifle: A mass-produced, machined and vastly improved musket; characteristic of newly-industrializing cultures. Reloading costs 1D from all skill and attribute codes, but does not take an action segment. Depending upon the weapon's design, rifles may fire from one to twenty shots before requiring reloading.

Submachinegun: A rapid-fire rifle. Characteristic of neo-atomic civilizations. Reloading follows the same rules as for rifles. Submachineguns fire bursts of multiple bullets. Most submachineguns fire anywhere from four to ten bursts before needing to be reloaded.

Wookiee Bowcaster: A unique variant of the crossbow, used by Wookiees. They throw explosive bolts which do considerably more damage than regular crossbows. The weapon is clip-loaded, and can fire up to six shots before it must be reloaded; reloading costs 1D from all die codes, but does not take an action segment.

Spear: A primitive melee weapon; basically, a pointed stick.

Gaderffii or Gaffi Stick: A curved, double-pointed weapon carried by the Tusken Raiders of Tatooine, but adopted by many Rebels as a useful multi-purpose tool and melee weapon.

Lightsaber: An antiquated melee weapon, once the preferred weapon of the ancient Jedi Knights, but now rarely used, both because its beam can severely injure its wielder, and because intensive training is required for proficiency. A metallic cylinder projects a defined beam of coruscating energy which can cut through any known material.

Vibroaxe: A hand-held cutting weapon. Its broad blade can cut through almost any material if enough force is applied; ultrasonic energy provides cutting power.

Vibroblade: A smaller, concealable version of the vibroaxe.

Chapter Four
Wounds and Healing

Most of the weapons used in *Star Wars* cauterize as they wound, so people rarely bleed to death or die of infection. In addition, medical technology is fantastically advanced, so even the most severely wounded character can be healed in short order, if medical assistance is available.

Wound Effects

Wounded characters can act and use skills, but all skill and attribute codes are reduced by 1D. This penalty applies until the character heals.

Incapacitated characters are unable to act or use skills until treated. Characters fall unconscious when incapacitated, but can be restored to consciousness later. Even when conscious, incapacitated characters are groggy and unable to use skills.

Mortally wounded characters cannot be roused from unconsciousness and cannot act or use skills. A roll must be made every combat round to avoid death (see page 14).

Medpacs

A medpac is a package of drugs, syntheflesh, coagulants and computerized diagnostics. Medpacs are used for first-aid and emergency field care.

Any character with medicine skill can attempt to use a medpac to treat an injured character. He may make one skill roll per combat round he spends treating the character.

The difficulty of using the medpac depends on the severity of the wound, as summarized on the Healing Table (see page 140).

If the user rolls equal to or higher than the difficulty number, he has treated the injured character.

A treated character's wound status is reduced by one degree. That is, mortally wounded characters become incapacitated; incapacitated ones become wounded; and wounded ones become uninjured.

A character's wound status can only be reduced by one degree. A character who is treated once cannot be healed further by medpacs — only by rejuvenation tanks or natural healing.

Wounded characters whose injuries are treated by medpac and become uninjured cannot be healed if wounded a second time that day — at least a day must pass before a medpac can be used again.

A wounded character can use a medpac on himself, but his medical skill code is reduced by 1D (as usual for wounded characters) while he does.

A medpac is expended when used. Characters who expect to do a lot of healing should carry several.

Rejuvenation Tanks

Rejuve tanks are filled with *bacta*, a specially-formulated treatment liquid which promotes rapid healing and acts as a disinfectant.

Someone who is placed in a rejuvenation tank will be healed — it's only a matter of time.

Refer to the Healing Table; find the character's wound status in the "rejuvenation tank" section. Next to the wound status is printed a length of time — from hours for wounds to weeks for mortal wounds. When a character is placed in a rejuvenation tank, roll 2D; the result is the number of hours, days, or weeks it takes him to heal.

Example: Next to "incapacitated," the Table says "2D days." An incapacitated character is healed in 2D days. A mortally wounded character is healed in 2D weeks, etc.

Natural Healing

Sometimes a character can't get to a rejuvenation tank — because he's on a primitive planet, or lost, or hiding from Imperials — whatever. In this case, make a strength attribute roll for the character once per day (starting the day after injury), and refer to the "natural healing" section of the Healing Table.

Find the character's wound status, and find the number you rolled for him underneath it. It will tell you whether the character's wounds get better or worse.

Example: Under "wounded," the table says:

2-6	incapacitated
7-11	no change
12+	healed."

That means that if his strength roll is 6 or less, his wounds get worse — he becomes incapacitated. If his roll is 12 or more, they get better — he is healed. On any roll between 6 and 12, he remains the same — wounded.

Falling and Collisions

When a character falls farther than 3 meters or collides with an object while travelling at a speed of 5 kilometers per hour or more, refer to the Falling and Collisions Table (see page 141). Find the speed of collision or the distance fallen on the table; on the same line is printed a damage code. Roll damage dice as indicated, and roll strength dice for the affected character. The usual rules for damage are used to determine how severely the character is injured (see page 13).

Chapter Five Starships

Starship Data

Pages 55 through 57 contain information about the most important small ships in *Star Wars* — the *Millennium Falcon,* X-wing fighters, TIE fighters, and stock light freighters. An Imperial customs frigate, frequently encountered by small ships, is also included. Information on a wide variety of other ships — and additional information on these ships — can be found in *The Star Wars Sourcebook.*

Each ship description includes:

Crew: The number of crew members needed to operate the ship safely.

Passengers: The number of passengers other than crew the ship is designed to carry.

Cargo Capacity: The number of kilograms of cargo the ship can carry.

Consumables: How many days the ship can operate before landing or docking — a measure of the amount of food, water, air and fuel carried.

Hyperdrive Multiplier: This affects how long it takes to travel from one star to another (see page 59).

Nav Computer: Ships without nav computers have problems travelling by hyperspace (see page 59).

Hyperdrive Backups: Larger ships carry these for use in emergencies (see page 58).

Sublight Speed: This die code is used in ship-to-ship combat (see page 61).

Maneuverability: So is this.

Hull: This die code is used when a ship is hit in ship-to-ship combat to determine the level of damage it takes.

Weapons: A description of the weapons carried. Each weapon has a *fire control code* (used to determine whether its target is hit when it fires), and a *damage code,* used to determine what damage the target takes.

Shields: If a ship has shields, it has a *shield rating,* which protects it when the ship is hit, in the same way that armor protects characters in character combat.

Background: Interstellar Travel In the *Star Wars* Universe

Getting a Ship

So your players want a ship of their own?

The easiest way to get a ship is to choose a character template which starts with one (e.g., the Smuggler). The drawback is that these characters begin in debt up to their eyeballs: ships are expensive.

They can save up money to buy one. The Cost Chart (page 141) lists the price of a stock light freighter; they and some other merchant ships and private yachts are widely available on the open market. On the other hand — ever deal with a used-car salesman? If the players don't have a character with a high technology knowledge skill to tell a good ship from a lemon, they may be in for a spot of trouble.

Buying a military ship is a lot tougher. Like, impossible — unless you have really good connections and a plentiful supply of hard cash.

The Rebel Alliance has lots of starships. When characters are assigned a mission, they are given a ship if needed. It's theirs only for the duration of the mission, of course.

Used Starship Salesman: Hey, I've got just the baby for you! Isn't she a beaut? She's got less than 1000 light years on her, in the peak of condition. Don't mind that, just a little corrosion on the power cables. Now, I could let this baby go for, oh, maybe 25,000 credits...

Booking Passage

When the average citizen needs to travel between star systems, he buys a ticket on a passenger liner. Passenger ships of all types ply the star lanes, from tramps to luxury craft. Typical ticket prices are listed on the Cost Chart (see page 141).

Of course, getting to a star system off the heavily-traveled trade routes is difficult. You may have to change ships six times, and lay up in the boonies for weeks at a time waiting for the next ship. Sometimes no one goes where you want to go — so you have to charter a ship. Sometimes you can't find a ship to charter.

The Imperial government regulates interstellar travel very tightly in areas it controls. Before boarding a regularly scheduled liner, a character must get authorization from the Imperial bureaucracy. If a player character is a known Rebel, good luck on getting authorized. Bribery or the use of Jedi mind tricks is suggested.

In Imperial space, passenger vessels are frequently halted and searched by the Navy, so getting onto a ship may not be enough to get you where you want. A wanted character or one with shaky credentials is better advised to bribe a smuggler to take him to his destination.

Characters on a mission may be told how to contact a Rebel agent on a planet within the Empire. Rebel agents sometimes have access to hidden starships, or know people who can provide passage.

Ben: Let's just say we'd like to avoid any... Imperial entanglements.
Han: Well, that's the real trick, isn't it?

Getting Off Planet

As explained in the Adventure Section (see page 86), for an adventure to be satisfying, you have to throw obstacles in the players' path — keep them on their toes and worrying about what happens next. Getting off planet is often a problem. Getting authorization, finding a Rebel spy, or locating and making a deal with a smuggler are all opportunities for players to use their brains and skills.

Trips

An interstellar journey can take days, weeks or even months (see "Astrogation," 58). While in hyperspace, the ship's computer pretty much runs everything, so most duty personnel have little to do. Passengers are entirely at leisure.

Luxury liners, like modern cruise ships, provide a wide variety of entertainment. Gourmet meals, music, dancing, holo shows and even theatrical entertainment are common. Ship personnel often spend time studying for astrogation or ratings exams; pursuing hobbies such as model building, game playing, and gambling; or reading up on history, galactic culture and the like.

Smaller ships rarely have elaborate facilities for amusing passengers. Autochefs are programmed to produce simple fare from the limited foodstuffs available. Ships' computers often carry novels or holo shows in memory, but libraries are rarely large, and generally reflect the idiosyncratic tastes of the captain. Boredom is a problem on small ships; tempers flare on long journeys. Finding a crew you can stand to be cooped up with for long periods of time isn't easy. A spacer who's found a ship with a sympatico crew has found his true home. Fierce loyalty to shipmates is the rule rather than the exception.

Ships in hyperspace cannot fire at each other, so there is little to worry about when *en route*. Accidents and mishaps do occur (see page 59), and are occasions for concern when they do.

Pirates and Privateers

Piracy is increasing in these unsettled times, despite the Empire's best efforts to destroy it. Pirates sometimes propel large masses into heavily-travelled trade routes, forcing ships to drop into normal space — where they are vulnerable to attack.

Although pirates are ruthless with those who resist, atrocities are actually rare. Ghoulish stories of innocents forced to "walk the airlock" have little basis in fact, and are an invention of Imperial propagandists and sensationalist journalism. Pirates prefer to keep things orderly and businesslike when they strip a ship and its passengers of their valuables. Sometimes, they'll kidnap well-known or important passengers and hold them for ransom. The underworld of the Empire is happy to act as a go-between for hostages and ransomers.

The Empire treats piracy with the utmost severity. Pirate ships are destroyed mercilessly whenever encountered. The punishment for piracy is death.

The Rebellion and some alien governments issue "letters of marque and reprisal." They authorize ships to prey on Imperial shipping (or the enemies of the alien government), but not on Rebels or neutrals (or friends of the aliens). Some privateers are little better than pirates, but some take their orders seriously.

STARSHIP DATA

X-Wing Fighter

The Rebel Alliance's main space superiority fighter.

Crew: 1 (plus R2 unit)
Passengers: none
Cargo Capacity: 110 kilograms
Consumables: 1 week (can be mounted with pods carrying additional consumables for extended missions, at a cost in speed and maneuverability — reduce each by 1D for each additional week of consumables carried)
Hyperdrive Multiplier: ×1
Nav Computer: none
Hyperdrive Backups: none
Sublight Speed: 4D
Maneuverability: 3D
Hull: 4D
Weapons:
Four Laser Cannons
(fire as one)
Fire Control: 3D
Damage: 6D
Proton Torpedoes
Fire Control: 2D
Damage: 9D
Shields:
Rating: 1D

TIE Fighter

This is the TIE/ln model, a modest improvement on the earlier T.I.E., now the mainstay of Imperial starfighter forces. TIEs are not hyperspace capable, and generally operate from bases or Star Destroyers.

Crew: 1
Passengers: none
Cargo Capacity: 110 kilograms
Consumables: 1 day
Hyperdrive Multiplier: no hyperdrive carried
Nav Computer: none
Hyperdrive Backups: none
Sublight Speed: 5D
Maneuverability: 2D
Hull: 2D
Weapons:
Two Laser Cannons
(fire as one)
Fire Control: 2D
Damage: 5D
Shields: none

Needless to say, the Empire makes no distinction between privateers and pirates.

Pirate: Ladies and gentlemen — stand and deliver.

Imperial Patrols

The Imperial Navy is large. Its ships garrison many planets, especially ones where Rebel activity is suspected. Customs enforcers wander the Empire freely, and can arrive at a star system without warning.

The Navy claims the right to halt, board and search any ship upon demand. It demands to do so frequently. It's usually a good idea to comply: there aren't many merchant ships that outgun or can outrun an Imperial customs frigate. Especially tricky (or lucky) pilots sometimes try to dodge Imperial pursuit long enough to enter hyperspace. Once in hyperspace, the ship is safe from attack — although the Imperials can sometimes make a good guess about its intended destination from its last known trajectory.

Most smugglers' ships have hidden cargo compartments and are rigged to jettison cargo instantly.

Search by the Imperial Navy is never pleasant. There's no court to which you can appeal the acts of the Navy. The Navy has been known to seize cargoes and valuables without explanation, to gun down those who object on the spot, to plant contraband to justify the seizure of a ship, etc.

There's only one thing which prevents Naval officers from abusing their authority too greatly: the military sentence for corruption is death. Officers who get a reputation for abusing their powers to enrich themselves have a habit of mysteriously choking to death. On the other hand, as far as the Navy is concerned, anything which injures the Rebel Alliance or its sympathizers is fine. It is not the abuse of power to which the Empire objects; it is getting rich by abusing that power.

Is there a difference between a search by pirates and a search by the Empire? You judge:

Imperial Customs Agent: Halt. Keep your hands visible at all times. You must cooperate fully with Imperial agents. Loyal citizens have nothing to fear from the Empire.

Pirate: All right, nobody move! Do what you're told, and nobody will get hurt.

Running Trips

You can play interstellar travel two ways. Since it's often dull, with nothing much happening, you can skip over the weeks of boredom and say, "All right, when you get to Dantooine. . ."

Or you can use the trip to good effect. The player characters might meet interesting NPCs aboard the ship — "You run into this fellow, Dram Parkins, at a sabacc game"; "One night you are invited to dine at the Captain's table and strike up a conversation with a kindly-looking old alien." You can plant rumors or news the players will find useful — "Shipboard scuttlebutt says there are pirates out Alderaan way."

You can even stage a major encounter aboard the ship. Maybe there's an Imperial spy aboard. Maybe the ship is attacked by pirates. Or maybe the players accidentally stumble on an illicit cargo. . .

Running Pirates

Privateer or pirate attacks can provide some tense moments in an adventure. You can also use them to make sure the player characters go where you want them to go. They can be captured by pirates and forcibly taken to their destination; or their ship could be damaged in an attack, and forced to limp to a nearby system.

Background: Hyperdrives

The hyperdrive is a miracle of advanced technology. Powered by massive fusion generators, it hurls its ship into another dimension, called *hyperspace*. Only hyperspace techs and highly-trained scientists really understand hyperspace; even they admit there's a lot they don't know. Many aspects of hyperspace remain a mystery to Imperial science. One thing is clear, though: in hyperspace, a ship can travel faster than light.

To get technical, hyperspace is coterminous to normal space. That is, each point in realspace is associated with a unique point in hyperspace, and adjacent points in realspace are adjacent in hyperspace. If you head north in hyperspace, you travel north in realspace.

Real objects have a "hyperspace shadow." That is, there is a star or star-like object in hyperspace at the "same" location it occupies in realspace. This is a danger.

Space is not a *complete* vacuum. Floating molecules are everywhere — only a few per cubic centimeter, but they exist. Larger objects, though rarer, are common, too. There are many more "rogue" planets — which float in the interstellar void, unwarmed by any sun — than in star systems. There are uncountable asteroids, meteors and random chunks of ice and rock between the stars.

If a ship travelling at translight speeds hits an object of any size, it is instantly vaporized.

Even a close graze with a rogue planet or sizeable asteroid would throw a ship vastly off course.

Astrogation is a tricky business.

Han: Traveling through hyperspace ain't like dusting crops, boy! Without precise calculations we'd fly right through a star or bounce too close to a supernova, and that'd end your trip real quick, wouldn't it?

Routes

All but the smallest hyperdrive-capable starships are equipped with nav computers. Nav computers hold a wealth of statistical and map data charting the positions of stars, rogue planets, known asteroid fields and other dangers. Properly operated by a skilled astrogator, they calculate the safest, fastest path for a ship to follow through hyperspace.

Errors are always possible. Merely transposing a set of numbers when entering data can send a ship far off course. Unskilled astrogators frequently "play it safe" by taking a slower route in order to run less of a risk. The desperate sometimes do the reverse — accept a high risk to get somewhere fast.

Operating a nav computer properly is no guarantee of safety. There are billions of stars in the galaxy; the positions of most are charted, but that still leaves many whose positions have never been entered in the standard nav computer database. There are many more planets and asteroids; the positions of 90%+ of them are *unknown*. A rogue planet shines only by reflected starlight; they can rarely be spotted by even the most powerful orbital telescopes, and are discovered only by accident. There are trillions of rogues. Only the ones close to frequently-travelled space routes are charted.

As for asteroids and meteors — there are so many that no serious effort has ever been made to chart them.

And all of these objects — stars, planets, asteroids, meteors, gas molecules — are constantly moving, often in unpredictable ways. Accidents happen on even the most frequently-travelled and best-charted routes.

Running Imperials

An Imperial customs frigate makes a good obstacle for almost any adventure. Since firing on a frigate with a stock light freighter's puny guns is a bad idea, dealing with customs agents means your players will have to do some fast thinking. Bribery, trickery, or hiding things has at least a chance of working.

The need to evade Imperial ships is another good way to get players to go where you want.

Having the players captured and imprisoned does not necessarily end an adventure. Perhaps they will discover important information in the hands of the Imperials. Escape is always possible, especially for those with Jedi powers.

STARSHIP DATA

Millennium Falcon

The ship of the infamous smuggler Solo, now vigorously sought by both Imperial forces and the nefarious crime boss Jabba the Hutt, to whom the smuggler reputedly owes heavy debts. The *Falcon* is basically a souped-up stock light freighter.

Crew: 2
Passengers: 6
Cargo Capacity: 100 metric tons
Consumables: 2 months
Hyperdrive Multiplier: ×½
Nav Computer: yes
Hyperdrive Backups: yes
Sublight Speed: 4D
Maneuverability: 1D
Hull: 6D
Weapons:
Two Quad Laser Cannons, each:
Fire Control: 3D
Damage: 6D
Concussion Missiles
Fire Control: 3D
Damage: 10D
Shields:
Rating: 3D

Stock Light Freighter

One of the most commonly-encountered small trading vessels; frequently seen in the galactic rim, where trade-routes are less intensively developed than in the core, and where small traders can still hope to compete with the giant shipping corporations.

Crew: 2
Passengers: 6
Cargo Capacity: 100 metric tons
Consumables: 2 months
Hyperdrive Multiplier: ×2
Nav Computer: yes
Hyperdrive Backups: yes
Sublight Speed: 2D
Maneuverability: zero
Hull: 4D
Weapons:
One Laser Cannon:
Fire Control: 2D
Damage: 4D
Shields: none

Imperial Customs Frigate

As customs-enforcement vessels, these frigates are sufficiently well-armed to overawe most smugglers and pirates, but far too lightly armed to be of much use in regular naval actions.

Crew: 16
Passengers: room for 6 peisoners in the brig
Cargo Capacity: 200 metric tons (for seizure of contraband)
Consumables: 6 months
Hyperdrive Multiplier: ×1
Nav Computer: yes
Hyperdrive Backups: yes
Sublight Speed: 4D
Maneuverability: 1D
Hull: 5D
Weapons:
Four Laser Cannons, each:
Fire Control: 2D
Damage: 5D
Proton Torpedoes
Fire Control: 2D
Damage: 9D
Shields: 3D

But the odds of an accident on a frequently-travelled route are much lower, because they are much better charted.

Going to a star system that has never before been visited is *very* dangerous. None of the obstacles along the route have been charted. Only the crazy (or desperate) would attempt to travel straight to an unexplored star system; usually, explorers travel a short distance through hyperspace, drop into realspace to take readings, travel a short distance again, and so on. This is time consuming, but reasonably safe.

Passage Times

On a planet, the farther apart two places are, the longer it takes to travel between them. In hyperspace, that isn't necessarily so.

Theoretically, a starship can travel at practically infinite speeds. A well-equipped starship can travel from one side of the galaxy to another in a matter of days or weeks. The *distance* to the destination isn't the controlling factor — it's the *difficulty* of the trip.

Basically, three factors make a journey difficult:

• Since most rogue planets and smaller bodies are uncharted, a starship's speed through hyperspace depends on the amount of debris that lies in its path. If there is a lot of debris, the ship must feel its way slowly, detecting and avoiding objects as it goes. The denser the debris, the slower the passage.

• If many *charted* obstacles — stars, planets, and so on — lie along a ship's course, it must zig and zag to avoid them — and that's time consuming. All things being equal, the longer the trip, the more obstacles that a ship is likely to encounter — but sometimes the local star positions make a particular course tough. (You might be a mere 15 light years from the Dagobah system — but if your course goes through an asteroid field, you'll still have to divert.)

• The more frequently a particular route between two planets is used, the better the obstacles between them are charted, and the less cautious (and slow) a ship needs to be when travelling between them. The less frequently a route is used, the more cautious (and slower) a ship needs to be. The best case is a trip like the Kessel run, one of the most heavily-used trade routes in the Empire — and one which hot-shot pilots and traders on the shady side of the law like to travel very quickly. The worst case is a trip between two previously-unexplored star systems; the only guide the nav computer has in this case is the positions of known stars. Worst-case trips can take months.

Backup Hyperdrive

Most starships carry backup hyperdrives — underpowered, slow, and antiquated drives with very limited range, for use in emergencies. Ion drives can propel a craft at sub-light speeds, but if a ship's hyperdrives are damaged while between stars, relying on ion drives would mean spending years or decades getting to the nearest star. Backup drives, while slow by the standards of regular hyperdrives, can at least let a starship limp to a nearby system in a matter of days or weeks.

Backup hyperdrives have a maximum range of 10 light years, and must be reconditioned in a spacedock after each use. As a result, if forced to use its backup drives, a ship's choices of destination are limited. The gamemaster must tell the players what star systems are nearby — usually, there will be three to five — and let them decide which to go to.

Since most systems have never been visited, or visited only once, there will frequently be only scanty information available on the characters' choices of destination.

Han: Then we got to find a safe port somewhere around here. Any ideas?
Leia: No. Where are we?
Han: The Anoat system.
Leia: Anoat system. There's not much there.
Han: No. Well, wait. This is interesting. Lando.

X-Wing Fighters

Many small craft (including Imperial TIE fighters) are not equipped with hyperdrives. They are launched from larger ships, which carry them when interstellar travel is required.

The standard Rebel X-wing fighter *is* equipped with a hyperdrive. Because the Rebel Alliance and the Imperial Fleet operate in different ways, Rebel fighters frequently need hyperspace capability for raid missions — or to escape.

However, X-wings are not equipped with nav computers.

Astrogating without a nav computer is a risky and time-consuming business (see page 59). Without any data on the presence of obstacles, a ship must make very short hyperspace hops, entering normal space frequently to check the surroundings. Only the desperate would try it.

Does this make X-wing hyperdrives useless? No. The R2 units which control X-wing astrogation systems cannot themselves store the voluminous data needed to *calculate* safe hyperdrive routes — but they *can* store pre-calculated coordinates for up to ten hyperdrive routes.

So before an X-wing leaves on a mission, its R2 unit is loaded with the data it needs to get to its destination and back — and data for a couple of other routes, to be used in emergencies. The required calculation is performed by a nav computer aboard a larger ship, and down-loaded to the R2 unit. Hyperspace travel along pre-calculated routes is no more difficult or dangerous than normal.

There's one other factor that can make using a hyperdrive without a nav computer safe: the Force (see page 77).

Rules: Astrogation

Standard Durations

When the characters decide to enter hyperdrive, determine the "standard duration" for the trip. The *standard duration* is how long, in days, the trip will take at an astrogation difficulty number of 15. The astrogator can do it faster by accepting a higher difficulty number, or take longer to decrease the difficulty number.

• The Astrogation Gazetteer (see page 140) lists the standard durations for travel among all the star systems mentioned in the *Star Wars* movies. If the players are travelling between two such systems, look up the duration in the Gazetteer.

• If they are travelling to, from or between other star systems, you must determine the standard duration; see the Astrogation Chart (see page 140).

Note: The standard duration of a trip between two star systems rarely changes. If players visit a system frequently, you may find it helpful to keep notes on standard durations between that system and others they visit, so you

can be consistent. Don't worry too much about this, though: standard duration decreases as a route becomes more heavily travelled, and can always increase if a rogue planet drifts into the route or some such.

• Tell the players what the standard duration is. Let the astrogator decide whether he wants to go faster or more cautiously (see below).

• All ships have a *hyperdrive multiplier.* For most ships, this is "1;" for especially fast ships, it might be "½", and for especially slow ships, "2." When a ship makes a journey, multiply the standard duration by its hyperdrive code. **Example:** The standard duration is 7 days. The ship is an old rust-bucket with a hyperdrive code of 2. It will do the trip in 14 days, under normal circumstances.

Modifying Durations

If a starship makes a journey in the same time as the standard duration (times the hyperdrive code), the difficulty number for the trip is 15. When the ship enters hyperdrive, the astrogator rolls his astrogation skill dice. If he rolls 15 or more, the ship gets to its destination safely in the allotted time. If he rolls 14 or less, it suffers a mishap (see below).

An astrogator can choose to make the journey more or less quickly by accepting more risk — by increasing the difficulty number.

Increase the difficulty number **by one for every day saved. Example:** The standard duration times hyperdrive multiplier is 14 days; the astrogator wants to do it in 7. The difficulty number is 22.

Decrease the difficulty number **by one for every extra day taken.**

Note: All hyperspace journeys take at least 1 day. A trip's duration cannot be decreased to less than a day.

Calculating hyperdrive coordinates takes about a minute for well-travelled routes or if using pre-calculated coordinates, a few hours if coordinates must be calculated from scratch, and as much as a day if the astrogator has no idea where he is and must take readings to fix his location (see page 35).

If a route is well-travelled or pre-calculated coordinates are available, a ship can enter hyperspace in a single combat round. This is risky, but is sometimes the only way to escape pursuit by enemy ships.

When the characters wish to enter hyperspace hastily, the astrogator may make one astrogation skill roll every combat round. If his roll is 15 or more, the ship may enter hyperspace. If it is not, he may try again in the next combat round.

The difficulty number of the hyperspace trip itself is **doubled** when a ship enters hyperspace hastily.

One other factor modifies the difficulty number: how badly the ship is damaged. When a lightly damaged ship enters hyperspace, increase the difficulty number by 5; increase the difficulty by 10 for heavily damaged ships. Severely damaged ships may not enter hyperspace.

Astrogating Without a Nav Computer

When a ship without a nav computer — a Rebel X-wing, or a ship with a damaged computer — travels by hyperspace, the difficulty number for a standard duration trip is **30** instead of 15.

Mishaps

When a starship suffers a mishap, refer to the Astrogation Mishap Table (see page 140).

Hyperdrive Cut-Out (1 day lost): Starships are equipped with gravitic sensors designed to sense small masses and, if one is dangerously close to the ship and in its path, cut the hyperdrive, throwing the ship into normal space. This prevents collisions and often saves ships from destruction. The cut-out system doesn't always work, but it is an important safety back-up.

If a ship's hyperdrive cut-out activates, it is catapulted into an unknown and uncharted region of realspace. To re-enter hyperspace safely, the astrogator must obtain a fix on nearby stars, determine the ship's location, and plot a new course. This takes a day or so. Next, he must make

another astrogational skill roll to see whether the second hyperspace journey is successful. Since the second journey is along the same path as the originally-plotted course, the standard duration for the second journey is the same as for the first, minus whatever portion of the total route that has been travelled. In other words, little time is lost — about a day, to get a proper astrogational fix.

Hyperdrive Cut-Out — Damage Sustained (1 day lost, ship lightly damaged): Frequently, a hyperdrive cut-out activates in time to prevent a ship from colliding with an object and being destroyed — but not soon enough to prevent gravitic overload from damaging the hyperdrives.

When damage is sustained in a hyperdrive cut-out, the hyperdrives must be repaired. The starship repair skill is used (see page 43).

The astrogator must fix a position and recalculate the course, taking a day to do so. He can do so while another character repairs the drives.

Off Course (1 day lost, another trip must be made): A data-entry error or an obstacle's gravity well casts the starship off course. When it exits hyperspace it is light years away from its destination.

The astrogator must fix the ship's position, and recalculate its course, taking a day to do so. If he wishes, he can plot a new course to the intended destination.

When a ship is thrown off course, it is nowhere near its destination or along the path the astrogator had plotted for it. He must replot an entirely new path. Since it is unlikely that the ship is anywhere near a well-travelled route, the standard duration for this journey may be very high — weeks or months.

Radiation Fluctuations (ship lightly damaged, duration change at gamemaster's discretion): Radiation fluctuations cause surges in the hyperdrive. This may increase or decrease the duration of the trip (at your discretion), but does not force the ship to drop out of hyperdrive. However, the ship is lightly damaged.

Mynocks (duration increased by 3D days): Mynocks are leathery, manta-ray-like creatures which inhabit deep space. They frequently attach themselves to passing starships and chew on the power cables. Power to the hyperdrive drops as a result. Unless the players do something about it, the trip takes 3D days longer than expected. The Mynocks can be removed once the ship reaches its destination.

Alternatively, the ship can drop out of hyperspace wherever it may be, and a character can go outside to shoot the Mynocks off. If there's a planet or asteroid nearby, the ship can set down. Otherwise, the character must go out in a spacesuit and float in space to get the Mynocks.

Once the ship has dropped out of hyperspace, the astrogator must get a fix and plot a new course, just as if the hyperdrive cut-out had activated.

Close Call (1 day lost, ship heavily damaged): Radiation fluctuations or a close encounter with a space object have damaged some ship system other than the hyperdrive. The ship continues its journey, but repairs must be made. The gamemaster must determine what system is damaged — life support, ion drives, nav computer, guns, escape pods, etc.

Collision — Heavy Damage Sustained: The hyperdrive cut-outs failed to activate, and the ship actually collided with an object. Luckily, the object was tiny, and the ship, though severely damaged, was not vaporized.

The ship is hulled, and air begins to escape immediately. All characters must make survival skill rolls to get into space suits in time (difficulty number of 10). Anyone who fails falls unconscious from lack of air; another character can, with a successful survival skill roll (difficulty 15), get an unconscious character into a space suit in time to prevent his death. If there's no one to do the job, the character undergoes explosive decompression and dies.

The ship drops out of hyperdrive, and a fix and new course must be calculated.

Other Disasters: This should by no means be considered an exhaustive list of the dangers of hyperspace. Hyperspace is very poorly understood. It can contain anything. Feel free to improvise new disasters and bizarre hyperspace encounters for your players.

Gamemastering Tips: Making the Rules Serve the Plot

How long does it take to get from planet A to star system B?

The correct answer is: as long as you want it to take.

If you need to get the players to system B fast, because the plot of your adventure demands it, the trip's standard duration is a day or two. The path is well-travelled, or free of obstacles, or a ship has recently arrived from system B so the players have fresh and accurate astrogational data. If you need to delay the players, the standard duration is high — there's an intervening gas cloud, or no one has travelled from A to B in a long time, or whatever.

What if the players have travelled from A to B before, and know that the standard duration is 6 days, and you want them to spend 12 on the trip? Why, energy storms make the passage difficult, or a newly-discovered rogue planet blocks the best route, or... you get the idea.

It is best, however, if the change in duration is somehow related to an event that affects the players in the future — debris from the destruction of Alderaan, an Imperial blockade, stepped-up pirate activity, etc. This way, you promote the illusion that the universe has a life of its own and that things occur for logical reasons, but without regard for the player characters. In addition, the events provide plot hooks for future adventures and things for your players to wonder about.

Gamemaster: Remember when you had to take the long way around to get to Ordnandell? Well, it turns out that there was a shipping accident in hyperspace. Some Corellian freighter, the *something-or-other Falcon,* dumped its cargo to escape an Imperial boarding party.

All right, next question. When does a ship suffer a mishap in interstellar travel?

Yes, it happens when a character blows his astrogation skill roll — but it can also happens whenever you need a mishap to occur. If everything else fails and you need to delay your players, the hyperspace cut-out can activate, or an uncharted asteroid can throw them off course.

In fact, a carefully planned mishap can be the key to a whole story. Suppose you want your players to make first contact with an undiscovered alien race. That's simple enough; one hyperspace journey, they get thrown badly off course, and re-enter realspace near an unexplored star.

There are puzzling signs of life on a nearby planet...

What if your players complain? Easy:

Gamemaster: All right, make your astrogation skill roll.
Player: Righto. Aha. 21. Made it by a mile.
Gamemaster: So you think. Three days into your journey, the hyperspace cut-out warning sounds — "WHOOP! WHOOOP!" — and the ship drops into realspace. Whammo. There's a strange-looking, luminescent gas cloud ahead.
Player: Hey, wait a minute. This is a standard duration trip! The difficulty number is 15, and I rolled 21!
Gamemaster: You *thought* the difficulty number was 15. Little did you know that this strange, uncharted luminescent gas cloud had drifted into your path. Actually, your difficulty number was higher. Sorry about that. By the way, the gas cloud seems to be moving, almost as though it were alive. A feeler of gas is reaching for your ship. Doing anything?

One last question. Suppose a ship suffers a mishap. Which mishap occurs?

Roll on the Astrogation Mishap Table if you like — but feel free just to pick any of the listed mishaps and apply it to the ship. Choose the mishap which promotes the story best. If it really doesn't matter, or if you don't have any interesting ideas for what might happen as a result of a mishap, just roll on the table.

Don't feel constrained by the mishaps listed. There are many strange and poorly-understood phenomena in hyperspace. If you have a cute idea for an interesting disaster that can befall the players, bide your time until the next hyperspace mishap, and spring it on them. As always, the rules of the game should spark your imagination, not constrain it.

Rules: Starship Combat

What This Combat System Is Not

Player characters usually travel in small starships. The space battles they fight usually involve a few small ships on each side. This starship combat system is designed to handle small space battles like that; it is not designed for grand battles between large fleets of enemy warships.

Starship combat is complex. We could design an entire game on it (and have), incorporating many details that don't matter for the purposes of a roleplaying game. But we don't want to load you down with overly complex procedures and detailed rules. The starship combat system presented here works just fine for roleplaying.

If you want more detail, look for our game of *Star Wars* starship combat. It's called *Star Warriors.* It can be played in its own right without any reference to the roleplaying game — or used to fight out space battles that occur while you're roleplaying.

Ship Systems

Ships have a number of die codes, which work in much the same way as character skills. These include:

Speed: Used to determine whether the ship can catch up with or run away from its opponents.

Maneuverability: Used when a ship evades enemy fire.

Hull: Used when a ship is hit in combat to determine what damage it sustains (much like a character's strength in regular combat).

Shields: Also used when a ship is hit in starship combat.

In addition, ships carry weapons. Some ships have more than one; e.g., the *Millennium Falcon* mounts two blasters and concussion missiles. (It also mounts a smaller blaster, which is not used in starship combat.) Each can be fired separately. Each weapon has two codes:

Fire Control: Used when the weapon fires to determine whether it hits.

Damage: Used to determine how much damage the weapon inflicts.

Space Combat Skills

Three skills are important in ship-to-ship combat: *piloting, shields* and *gunnery.*

Piloting can be used to influence speed rolls, and also to "evade" attacks by other ships.

Gunnery is used when firing a ship's weapons.

Shields is used when operating a ship's shields.

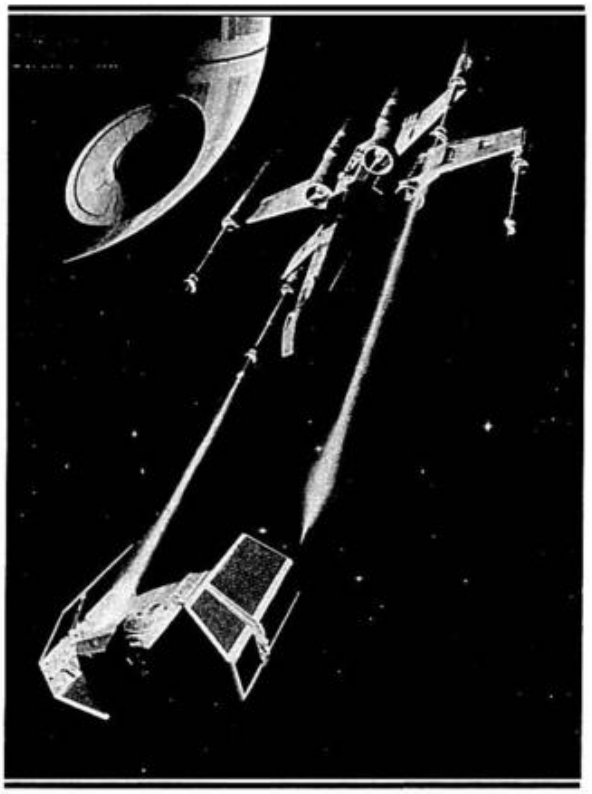
Starship Combat Sequence

Starship combat is played in *combat rounds,* just like regular combat. Each combat round is divided into *segments:*

Piloting Segment: Pilots, copilots and gunners announce what actions they take this combat round. So do any other characters on the ship.

Speed Segment: Dice are rolled for each ship to determine whether it closes with its opponent or increases the distance.

First Fire Segment: Gunners make skill rolls to determine whether they hit their targets. Pilots roll to evade enemy fire. Shield operators roll to intercept enemy fire with their shields. When weapons hit targets, damage rolls are made and compared to hull and shield rolls.



Second and Subsequent Fire Segments: If any gunner is firing more than once, gunnery, evasion, and shield rolls are made for for all second attacks; then, all third attacks occur; etc.

Speed and Pursuit

It's easier to start by describing combat between two ships. See page 64 for multi-ship battles.

Two ships are always at *short, medium* or *long* range relative to each other. When enemy ships approach each other, combat usually begins at long range. When an Imperial customs frigate demands to board the players' ship and the players stall for a while, combat may begin at short range.

At the beginning of the Speed Segment, the gamemaster tells the players whether the opposing ship is trying to get closer or run away. Then, the pilot of the characters' ship says which he's doing.

If both pilots want to close, the range is reduced by one step (from long to medium, or from medium to short). If the ships are already at short range, they remain at short range.

If both pilots want to run away, the range increases by one (from short to medium or medium to long). If the ships are already at long range, combat is over.

When one pilot wants to run away and the other to close, roll both ships' speed dice. The pilot of the ship with the higher roll decides whether the range increases or decreases. If the rolls are tied, the range remains unchanged.

Example: The *Millennium Falcon* is chasing a TIE fighter and is at medium range. The *Falcon's* speed code is 4D; the fighter's is 5D. The *Falcon* rolls a 9, and the fighter an 11; they are now at long range.

A ship's pilot can use his piloting skill to affect its speed roll, by performing fancy maneuvers to keep up or lose his followers. This counts as a skill use, and affects the pilot's die codes if he does anything else in the same combat round. He rolls his piloting skill dice and adds the result to the speed roll.

Example: On the next round, the *Falcon's* pilot uses his piloting skill of 3D+1 to affect the speed roll. He rolls the *Falcon's* dice of 4D (a 12), and his skill dice of 3D+1 (a 16), for a total roll of 28. The fighter's roll is 18, so the range is reduced to medium.

Doing Nothing

Instead of attempting to run or close, a pilot can *do nothing.* A ship without a pilot (or with a dead or unconscious one) automatically does nothing until the pilot is replaced. Ships with ionized controls (see below) also do nothing.

If a ship does nothing, whether the range increases or decreases depends on what its opponent does. **Example:** Ship A does nothing. Ship B closes. The range is reduced; no die-rolls are made.

If both ships do nothing, the range does not change.

Gunnery

Each weapon has a fire control code. A weapon can only be fired if it has an operator. The operator rolls his gunnery skill dice and the weapon's fire control dice, and adds the rolls together.

Example: The *Millennium Falcon*'s blasters have fire controls of 3D. If the gunner's skill is 4D+1, he'd roll a total of 7D+1.

The base difficulty number for firing weapons depends on the range to the target. The difficulty number is 5 if the target is at point-blank range (a few dozen meters); 10 at short range; 15 at medium range; and 20 at long range.

However, the difficulty number can be modified if the pilot of the target ship evades (see below).

The operator of a weapon can fire it more than once. Each fire is a separate action, and the usual rules for multiple skill use apply (see page 12).

Evasion

A pilot can use his piloting skill to *evade* enemy fire. Evasion works much like dodging in regular combat. The pilot rolls the ship's maneuverability dice, then rolls his piloting skill dice, adds the numbers rolled together, and adds the total to the firer's difficulty number.

For purposes of evasion, piloting is considered a reaction skill.

Example: The TIE fighter's pilot has a skill of 2D. A TIE fighter's maneuverability is 2D. The *Millennium Falcon* is shooting at the fighter at medium range (base difficulty of 15). The gamemaster rolls 2D for the pilot (a 7), and 2D for maneuverability (a 6); the difficulty number for the *Falcon's* fire is 28.

A pilot can evade once per segment. Each evasion affects all enemy attacks for the current fire segment (only); each time a pilot evades, he reduces die codes further (see page 12).

Multiple Skill Use

As in regular combat, each player must say exactly what non-reaction skills his character is using at the beginning of the combat round; the usual die code reductions for multiple skill use apply (see page 12).

A pilot may use his piloting skill to affect the speed roll, and may evade any number of times. He can also use his gunnery skill to fire *one* weapon. In addition, he may operate the shields. Each of these is a separate action, and affects his die codes accordingly. When a pilot evades, he uses piloting as a reaction skill (see page 12).

Example: A pilot's skill is 3D. He uses it to affect the speed roll, and to evade twice. When he makes his speed roll, he does not yet know that he will evade, so he rolls 3D. When he evades the first time, he rolls 2D; and the last time, 1D.

If the ship has room for at least two crew, one character may act as *copilot.* The copilot can use his piloting skill to affect the speed roll and to evade, just like the pilot. However, they can't *both* affect the speed roll. If they both evade, each is a *separate* skill use. A copilot can also fire one weapon system, using his gunnery skill, or operate the shields, using his shield skill.

Example: The pilot uses his skill of 3D to affect the speed roll, and also fires a weapon; he'll roll 2D for piloting. The copilot uses his skill of 2D to evade once. If the pilot were doing all three things himself, he'd only roll 1D for the evasion.

Each gunner can fire only the weapon he is operating. He can fire it any number of times (each time counts as one skill use), but he cannot fire any *other* weapon in the same combat round.

A shield operator can operate shields any number of times. Starship shields is a reaction skill; the operator does not declare shield uses at the beginning of the combat round, but when attacks occur. Unlike evasion (and dodging), using shields in one fire segment does *not* protect against all attacks in that segment; a separate shield skill roll must be made for each attack the character wishes to shield against. Each such roll is a separate use of the skill, and reduces skill codes accordingly (see page 12).

Multiple skill uses affect *skill and attribute* codes, but never affect *ship's* codes.

Example: A pilot with a skill of 4D is evading twice. His ship's maneuverability is 2D. The second time he evades, he rolls 3D for his skill and 2D for the ship. The fact that he's evading twice *does* reduce his skill code, but does *not* affect the ship's code.

Shield Attempts

Each time a ship with shields is fired upon, the character operating the shields may announce that he is attempting to protect the ship against the attack. Each shield attempt only affects one attack. The operator must decide whether he is attempting to protect his ship before the attacker's skill roll is made.

Starship shields is a reaction skill; each time it is used, the operator's skill and attribute codes are reduced 1D further (see page 12).

The difficulty number for each shield attempt depends on the range between the firing ship and its target. The difficulty number is 10 if they are at long range, 15 at medium range, and 20 at short range — because the shielder has longer to react when a ship that's farther away fires.

If the shielder's skill roll is greater than or equal to the difficulty number, he succeeds in shielding against the attack.

Damage

Each weapon has a damage code. When a weapon hits, roll its damage dice.

When a weapon fired at medium range hits, reduce its damage code by 1D before rolling. When a weapon fired at long range hits, reduce its code by 2D.

Example: The *Millennium Falcon*'s blasters have damage codes of 6D. If they hit at long range, roll 4D for damage.

Then, roll the ship's hull dice. If the ship has shields, and the operator successfully used his shield skill, also roll its shield dice and add the shield roll to the hull roll.

Example: The *Millennium Falcon*'s hull code is 6D, and its shield code is 3D. When hit, roll 9D for the *Falcon* if shields are used successfully, but 6D if they are not.

Ship damage is determined in much the same way as damage in regular combat. How badly the ship is damaged depends on the two rolls:

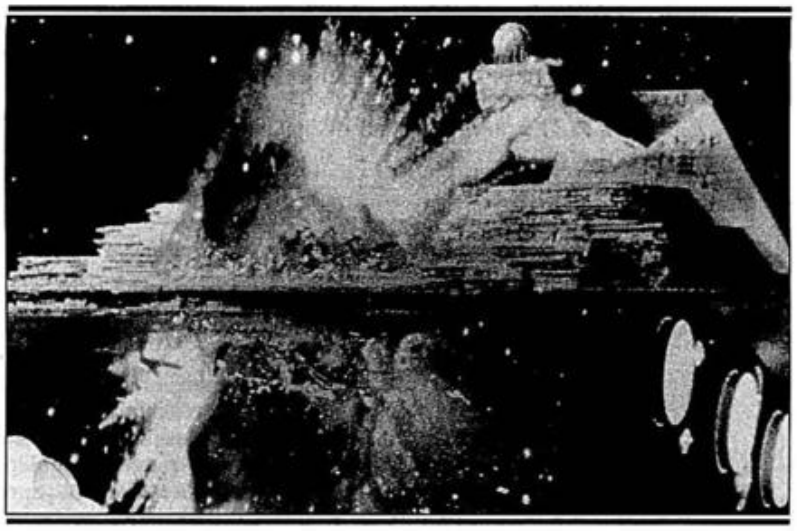
Hull Roll Greater Than Damage Roll: Lightly Damaged — shields blown or controls ionized.

Damage Roll Greater Than or Equal to Hull Roll, but Less Than 2 Times Hull Roll: Heavily Damaged.

Damage Roll At Least 2 Times Hull Roll, but Less Than 3 Times Hull Roll: Severely Damaged.

Damage Roll At Least 3 Times Hull Roll: Destroyed.

If shields were not used successfully, or the ship has no shields, or all shields are blown, when a ship is lightly damaged its *controls are ionized.* That means that blue lightning bolts play all over the ship's surface. No speed, maneuver, fire control, piloting or gunnery rolls may be made for the ship on the next combat round. Shield rolls may be made normally. The ship recovers at the end of that round, and may act normally thereafter.



If shields were successfully used and the ship is lightly damaged, its *shields are blown.* Its shield code is reduced by 1D for all future attacks. The shields are only restored to full value after the ship is repaired (see page 43).

Example: The *Millennium Falcon* is hit three times, and all three times shields are successfully used and its hull plus shield roll is greater than the damage roll. It no longer has any functioning shields.

A *heavily damaged* ship's speed, maneuver, fire control, and shield codes are reduced by 1D until the ship is repaired. Whenever you make a roll for the ship, reduce the code by 1D. Hull codes are not affected, nor are weapon damage rolls.

Pilots', gunners', and shield operators' skill codes are not affected.

If a heavily damaged ship is again heavily damaged, it becomes severely damaged.

Severely damaged ships act like heavily damaged ships. In addition, roll on the Starship System Damage Table (see page 142); the indicated ship's system stops working. The chosen system cannot be used until repaired.

A severely damaged ship which is again *heavily* damaged becomes *dead in space.* Until repaired, it cannot move, fire, enter hyperspace, or make shield rolls.

A severely damaged ship which is again *severely* damaged is destroyed.

Destroyed ships are obliterated. They disappear in a ball of flame. Generous gamemasters may let players make survival rolls to see if they make it to the escape pods or activate the ejection system in time (difficulty of 15).

Torpedoes and Missiles

Some ships carry proton torpedoes or concussion missiles. They work like other ship weapons, except that:

- They can only be used at short range.
- They are designed for use against slow-moving targets.

When torpedoes or missiles are fired at an enemy ship,

roll the enemy ship's speed dice and add the number rolled to the fire difficulty. This use of speed dice is not considered a "skill use," and does not penalize the pilot of the enemy ship in any way.

• They are completely dissipated by shields. If the enemy ship successfully uses shields against the attack, the torpedo or missile attack has no effect.

Rules: Multiship Combat

The range system works best when two ships fight each other. Here's what to do if more than two ships are fighting:

One Ship Against Multiple Opponents

Each of the other ships is at short, medium or long range relative to their opponent. The single ship can attempt to run away (from all opponents) or close with any *one*.

When the single ship closes, the new range to the ship it is pursuing is determined just as if those two ships were the only ones fighting — that is, if both close, the range decreases, and if the enemy ship runs away, speed die-rolls determine whether the range increases or decreases.

Any *other* enemy ship which runs away moves farther away, and any which closes, moves closer.

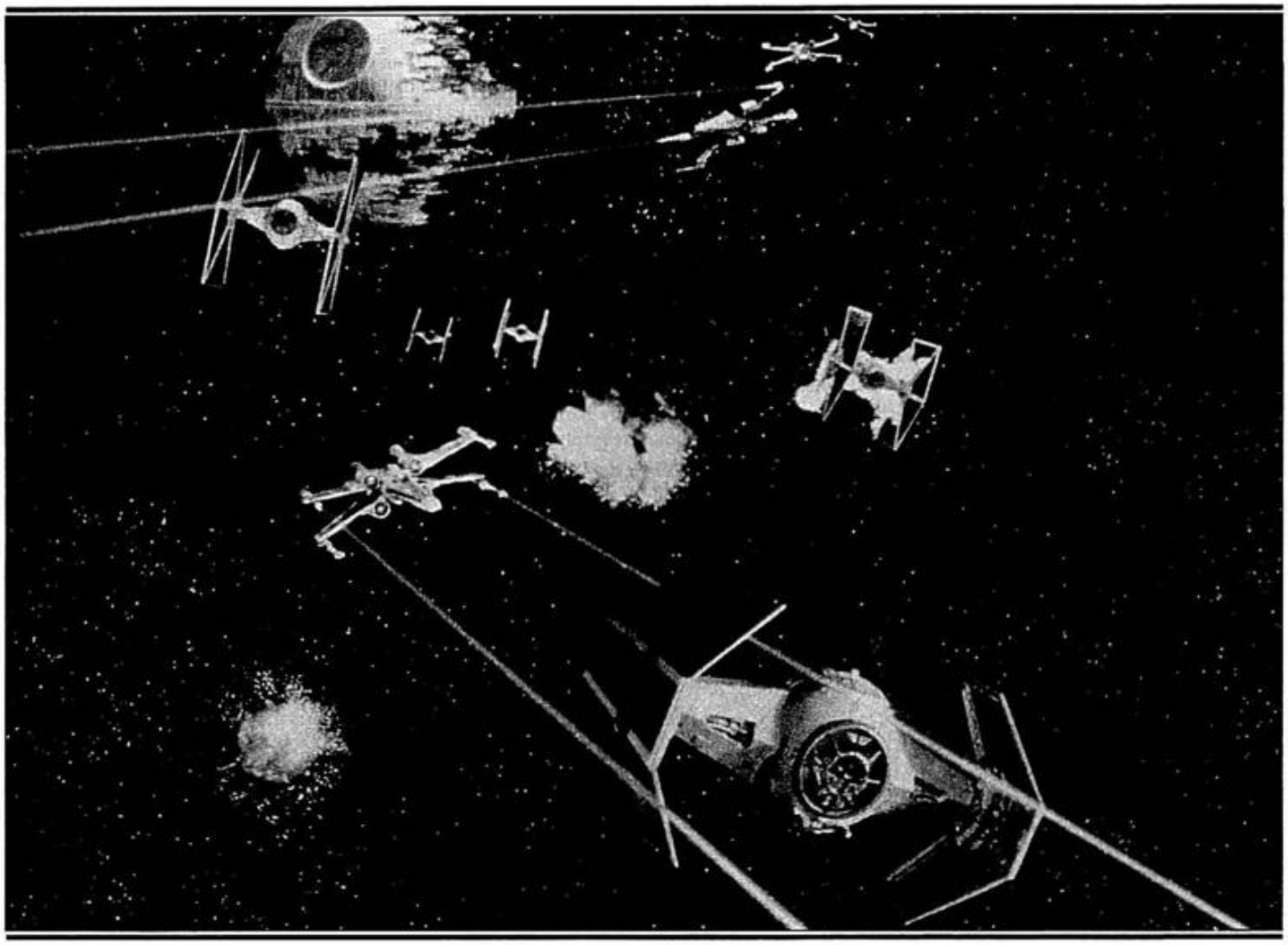
Example: The players are fighting three TIE fighters, all at long range. They choose to close with one of the enemy fighters. That fighter flees. One of the other enemy fighters also runs away; the third closes.

The fleeing fighter rolls its speed dice; so does the players' pilot. The players' roll is higher, so their ship is now at medium range from the TIE fighter it is pursuing.

The other TIE fighter which ran is out of the battle — it moved away while at long range. The third TIE fighter is also at medium range, because it closed.

When the PCs' ship runs away, any enemy ship which also runs moves away. The only conflict occurs when an enemy ship tries to close. In this case, make *one* speed roll for the PCs' ship, and separate speed rolls for each of the closing ships. If the roll for a closing ship is higher than the PCs' roll, the range is reduced. If the closing ship's roll is lower, the range increases.

Example: The players' ship is fleeing three enemy TIE fighters at medium range. All TIEs are pursuing. The pilot's skill plus the ship's speed rating is 4D+2; he rolls 21. The rolls for the three TIE fighters are 23, 15 and 21. The first TIE fighter gains, moving to short range. The second TIE fighter loses ground, moving to long range. The last ties with the player's roll, so it remains at medium range.



Multiple Ships Against Multiple Opponents

When there's more than one ship on both sides, separate the battle into separate dogfights. If there are exactly equal numbers of ships on both sides, each dogfight involves two ships, one from each side. You must decide who fights who; generally, you should match ships of roughly the same combat power whenever feasible.

Only when a ship destroys its opponent, or the opponent flees while at long range, can the ship move to join a different dogfight.

If one side has more ships than the other, it may allocate the "extra" ships to any of the dogfights — all could be thrown into one of the dogfights, or they could be spread around.

Example: Four TIEs attack two X-wings. There are two dogfights because the smaller side only has two ships. The two extra TIEs could both join the same dogfight — or one could join each fight. Depending on what you decide, there will either be one 1-on-1 battle and one 3-on-1 battle; or two 2-on-1 battles.

A ship may not fire upon or pursue any ship that is part of a "different" dogfight, as long as it still has opponents itself.

Any ship which flees — that is, starts at long range and successfully runs away — has left the area of the battle entirely, and cannot attack any other ship.

If a ship destroys all its opponents, on the next combat round it may join any other dogfight at long range.

If the dogfight it joins contains two or more enemy ships, the fight splits into two dogfights. You must decide which ship(s) turn to face the new enemy.

Example: The *Millennium Falcon* and Luke's X-wing meet three TIE fighters. One TIE fighter attacks the *Falcon*, and the other two fight Luke. The *Millennium Falcon* destroys its TIE fighter; on the next combat round, it moves to help Luke. Luke's battle with the two TIE fighters splits into two dogfights — one between Luke and a TIE fighter, the other between the *Falcon* and the other fighter.

Rules: Ships and Personal Combat

Ships rarely fire at characters — but it does sometimes happen. TIE fighters occasionally strafe ground targets, for example.

A ship firing at a character is always firing at short range (because a single human wouldn't even be visible to a gunner firing at a ship gun's medium range). However, characters are much smaller than the normal target for a ship's gun; the difficulty is usually 20. Roll the ship's fire control and the gunner's skill dice as normal; the target may dodge.

Ship weapon damage codes are scaled differently from hand weapons. An X-wing's laser cannon has a damage code of 6D — but it's a lot more than 1D more powerful than a blaster rifle (damage code of 5D). Ship weapon die codes are designed for comparison with ship hull codes — not with character strength codes.

If, for some reason, a ship fires at a character and hits him, *double* the die code before rolling (6D becomes 12D). The character still rolls strength (and armor) dice normally.

When a character fires at a ship, determine the range and difficulty number normally. (See also the Optional Combat Modifiers Chart, page 142.) The ship can evade fire, per the normal rules.

Most hand weapons are not powerful enough to affect ships. When a blaster hits, just roll 1D for its damage. Roll the ship's hull (and shield) dice normally. If the blaster damage roll is *less than half* the ship's hull (and shield) roll, the blaster has no effect; shields are not blown nor controls ionized.

Repeating blasters have slightly more power than handguns; when a medium or heavy repeat blaster hits a starship, roll 2D for its damage.

Rules: Improving Ships

A character who owns a ship can spend skill points to improve it.

He can increase any of its die codes — speed, hull, maneuverability, shields, fire control, and damage. The cost of increasing a code is determined in the same way as for characters' skills. **Example:** Increasing a ship's speed from 5D to 5D+1 costs 5 skill points.

If a ship mounts multiple weapons, spending skill points to increase a fire control or damage code only affects *one* weapon code. Increasing the other weapons' codes costs additional skill points.

The owner of a ship can also alter its hyperdrive multiplier. Changing a multiplier from "×2" to "×1" costs 20 skill points; changing it from "×1" to "×½" costs 40 points.

An owner can add additional weapons to his ship. A weapon with 1D fire control and 1D damage costs 6 skill points. Increasing its codes from those values costs additional points.

In addition to spending skill points, to improve a ship an owner must either spend money, or use his (or another character's) starship repair skill.

If he chooses to spend money, he must take his ship to a spacedock or other repair facility with the tools and equipment. He must also spend 100 credits per skill point. The repair facility takes 1 day per "pip" by which the code is increased.

Example: A character spends 10 skill points to increase his ship's speed code from 5D+1 to 6D. That costs 1,000 credits and 2 days.

Any character can use his own starship repair skill to increase any ship's code *as high as his repair skill code.* **Example:** A character with starship repair of 6D+2 could increase a ship code as high as 6D+2, but no higher.

Increasing a code by one "pip" costs 1 week of time. In addition, it costs 10 credits per skill point spent (in spare parts, tools, and new equipment). A character can use time spent in hyperspace, or time between adventures, working on his ship.

Customizing

A character with a ship can spend skill points to improve his ship because the ship is, in a sense, an extension of himself and his abilities. If you wish, you may also permit characters to customize blasters or other equipment following the same rules.

Chapter Six The Force

Background: The Force

"The Force is what gives a Jedi his power. It's an energy field created by all living things. It surrounds us, it penetrates us, it binds the galaxy together."
— Obi-Wan Kenobi

The Force is everywhere. It is in all things. Some learn its nature and gain mastery of life, thought and matter. Most do not; but even those who do not know the Force, even those who are skeptical of its existence, still possess it. Some dismiss the Force's workings as mere luck; others recognize it for what it is.

Rules: Force Points

Each player character begins with one *Force point.* At any time during a game, a player may announce that he or she is spending a Force point.

A player cannot spend more Force points in an adventure than his character possesses; if his character has three points, he can only spend three. Once he's spent all three, he can spend no more.

On the combat round in which a character spends a Force point, all his skill and attribute codes are doubled. That means he can take twice as many actions, and his chances of success are much higher. It also means he is much less likely to be injured (since his strength code is doubled along with everything else). In addition, if the character is stunned in the same round, he ignores the stun and may continue taking actions.

Example: *Roark's wingmen were gone. It was down to him. Four TIEs closed from top, bottom and sides — a classic englobement. Desperately, he wrenched at the controls, and, holding his breath, dodged fire from all four TIEs, maneuvered rapidly, shot four times, and — there were four explosions in quick succession. Suddenly, space was empty. A wing strut smouldered where a TIE shot had gotten through. Roark breathed out. Skill, he'd tell his friends. Pure skill.*

Four Results

Spending a Force point can have four possible results:

Doing Wrong

When a character uses the Force for evil, he loses the Force point he spends permanently — and gains a Dark Side point as well (see below).

What does "using the Force for evil" mean?

- Killing or injuring someone, except in self-defense or the defense of others.
- Using the Force to gain power.
- Using the Force while angry or filled with hate.

Being Unheroic

When a character uses a Force point to do something which is not particularly heroic, but not actually wrong, he loses the Force point he spends permanently.

What is "something which is not particularly heroic?"

- Avoiding danger.
- Saving your own butt.
- Gaining money or goods.

Example: Roark dodges — but the stormtrooper's blaster fire hits him anyway. The damage roll is 20 — and Roark doesn't fancy being mortally wounded. He spends a Force point. Doubling his strength code of 3D makes it 6D. Roark rolls and gets a 19 — so he's just wounded. However, using the Force to save your butt isn't heroic — so Roark's Force point is permanently expended.

Being Heroic

When a character uses a Force point in a heroic fashion, he gets the point back at the end of the adventure.

What's heroic?

- Exposing yourself to great danger.
- Sacrificing to help others.
- Taking big risks to help the Alliance or fight the Empire.

Example: Nagraoao and Hawk Carrow are prisoners in the spice mine of Kessel. Roark takes his ship, *Dorion Discus,* to the Kessel system. He is stopped by a Star Destroyer, and *Dorion Discus* is searched. A Navy officer demands the reason for his presence in the system. Roark tells him a cock-and-bull story about a delivery of food and spare parts for the spice mines, and tries a bribe. If the officer refuses the bribe, Roark will wind up laboring in the spice mines, too — with a life expectancy of about three weeks. He spends a Force point — and the officer takes the bribe. Risking capture to save your buddies is clearly heroic, so Roark will get the Force point back.

Being Heroic — At the Dramatically Appropriate Moment

If a character spends a Force point in a heroic way *at the dramatically appropriate moment,* not only does he get the Force point back at the end of the adventure, but he may get *another* point then, as well.

What's a dramatically appropriate moment? It's a moment of high tension, when the heroes are confronted by the villain, or are in truly desperate straits. It's the moment when the actions of the characters will decide the outcome of the whole story.

Every adventure contains two or three moments when spending a Force point is the right thing to do. For example, in *Star Wars IV: A New Hope,* the dramatically appropriate moments would have been:

- Rescuing Princess Leia from imprisonment.
- Confronting Darth Vader.
- Attacking the Death Star.

In published adventures, we identify the moments when we think spending a Force point would be dramatically appropriate. When you design your own adventures, you must decide when those moments occur.

Getting Points Back

When a player spends a Force point, tell him whether he loses the point or will get it back.

A player's Force point total is the maximum number of Force points he can spend in an adventure. Characters may wind up getting some of the points they spend back at the *end* of the adventure — but only then. Points returned to a player can be used on the next adventure — but you can't spend the same point twice in the same adventure.

If a player begins an adventure with only one Force point, and spends it in an unheroic or wrongful fashion, he still gets one point back at the end of the adventure. Otherwise a character who spent one Force point at the wrong time would never be able to use Force points again, since you can only earn additional Force points by spending Force points.

Force Points and Bad Guys

Force points give player characters a real advantage over NPCs. They let player characters do things that normal characters could never do.

Is that fair? In a sense, yes. Player characters are *heroes.* Stormtroopers are cannon fodder. It's all right for heroes to be able to do things others cannot.

Villains can also have Force points. (You don't want to know how many Darth Vader must have.) Remember that the Force is not itself an instrument of good or evil; it has its Dark Side, as well as its Light. Villains can use the Force as readily as heroes.

So *important* NPCs should have Force points, too — and may spend them when confronted by heroes.

Rules: Dark Side Points

Whenever a character uses the Force in an immoral way, he gains one *Dark Side point.* He should record the number of Dark Side points he has accumulated on his character template.

Whenever a character gains a Dark Side point, the gamemaster should roll 1D. If the die-roll is *less than* the number of Dark Side points the character has accumulated, the character immediately *goes over to the Dark Side.* He is now consumed by evil.

Example: A character gains his third Dark Side point. He turns evil on a roll of 1 or 2.

All player characters in *Star Wars: The Roleplaying Game* are members of the Rebellion. Any character consumed by the Dark Side cannot be a player character.

When a player character goes over to the Dark Side, the gamemaster must take the character template from his player. The character is now a non-player character, controlled by the gamemaster. If the player wishes to continue playing, he must generate a new character entirely.

Be Careful!

In any good roleplaying campaign, players become attached to their characters. At the best of times, losing a character can be traumatic. Having *your* character return as a villain is especially painful.

When you assign a Dark Side point to a player, *be absolutely certain you are justified.* When a character gains a Dark Side point, there is a real chance that he will turn to the Dark Side. If the player believes you are acting lightly and loses his character as a result, he will be (justifiably) annoyed.

Always tell a player when he runs the risk of earning a Dark Side point. Tell him that doing what he wants will earn him one, and let him change his mind and do something else if he wishes.

If he argues, claiming that what he wants to do is not immoral, there's really only one answer: you're the gamemaster, and if you say it's wrong, it's wrong.

If the player consciously decides to go ahead anyway and take the risk — so be it, and he has no reason to complain if his character turns to the Dark Side. By letting a player make a conscious decision, you're avoiding ill-feeling — and also making the decision a dramatic moment.

Atonement

Through fasting, deep meditation, and ritual, a character may shed himself of the stain of darkness. The process is long and rigorous.

The character may continue to play while he is attempting to atone, but he must consciously be purer than the pure — doing anything that is even arguably wrong prevents atonement.

As a general rule of thumb, if during a session of play, the player makes a point of telling you he's attempting to atone, clearly worries about doing the right thing, and pays strict and close attention to doing the right thing, then he is attempting to atone. If he acts like nothing happened, he is not.

If a player acts like this for five sessions of play — mentioning his attempt to atone in every one, and clearly avoiding wrongful acts — then his Dark Side total goes down by one.

If a character acts in a questionable manner on even one expedition, he must start all over again.

Background: The Force and the Jedi

From lifelessness came life; from dead matter came spirit. With life came perception: the perception of beauty and ugliness, serenity and fear. The Force grew strong as life grew stronger. Life is the universe's way of perceiving itself; the Force is the strength of its perception.

As life grew, evolved, became more sophisticated, there came intelligence — and with it, the capacity for understanding. Intelligent beings questioned the universe, and when they were clever enough to ask the questions in the right way, the universe answered. The Force became stronger, more sophisticated, as intelligence spread and sapients' knowledge of the universe deepened.

Yet the nature of the Force is hidden and subtle. Questions about the nature of matter and energy are more easily answered. Intelligent beings developed a high technology by understanding of physical law — yet understanding of the universe's mystical nature lagged behind. Intelligent beings built advanced cultures which were cold, cruel, ignorant of the beat of reality's heart.

So stood the galaxy, until the rise of the Jedi. They studied the Force; they took the first few steps on the road to universal harmony. As their mastery deepened, as their fame spread, and as their works began to bring harmony and freedom to the galaxy, they were betrayed.

For the Force is not itself good or evil; it is a reflection of nature, and nature itself can be cold and cruel. Evil ones can harness the force to their will — and, by doing so, lose something of their humanity, becoming virtual avatars of the Dark Side of the Force. For the Master of the Dark Side, as for a Master of the Light, it cannot be said whether he controls the Force, or the Force, him; to ask which is the actor and which the acted upon is a question of no meaning.

It was inevitable that some men would use the Force to slake their base lust for wealth and power. The Dark Side is easy and seductive; the first successes brought thirst for more. These evil ones brought the great Jedi low, hunting down and killing all of their ancient order. All — or almost all.

Finding a Master

"The Jedi are extinct, their fire has gone out of the universe. You, my friend, are all that's left of their religion."
— Grand Moff Tarkin

The Jedi Knights were an ancient and honorable order of masters of the Force. They were wise and good, using the Force only to advance freedom, harmony and the survival of life.

There are few remnants of the Jedi in the modern galaxy. As we all know (but not all player characters necessarily do), several Jedi remain — Yoda, Obi-Wan Kenobi, their pupil Luke Skywalker — and Darth Vader, master of the Dark Side.

There are no textbooks for Jedi, no colleges, no dojos. To learn about the Force and become a Jedi, a character must be trained, by one who already understands. A player character who wishes to become a Jedi must study with a master.

In theory, a player character could search out one of the remaining Jedi and ask to study with him. In practice, this is impossible, or virtually so. *Star Wars: The Roleplaying Game* is played during the period of the Rebellion — neither before nor after. During that period, the only pupil Kenobi and Yoda had was Skywalker. Skywalker may have trained others after the Empire's fall, but that is outside the scope of the game.

This does not mean that finding a teacher is impossible — it's just difficult. There are several possibilities:

• Some students of the Jedi who never completed their training may be able to help. Vader and the Empire did not pursue every last minor adept; they executed all who were dangerous, but that still leaves many with minor powers (such as the Failed Jedi and Minor Jedi).

• The Jedi are the best-known masters of the Force in the galaxy. However, they are not necessarily the only ones. There may exist some alternative mystical traditions which have some understanding of the nature of the Force and can offer training in its use. Some alien races may understand the Force, but eschew contact with star-faring species for their own reasons. The Alien Student is an example.

Even if he obtains a teacher, the most a character can do is learn a little bit about the Force and its uses. Much of the knowledge possessed by the Jedi Knights has been lost to the galaxy, and many of their powers cannot be reproduced by the minor adepts who yet survive. Characters may not become true Jedi. However, a character can *aspire* to be a Jedi, and, at some distant future time (beyond the scope of the game), he might learn at the feet of Luke Skywalker and become a Jedi Knight in truth.

The Dark Side

"Is the Dark Side stronger?"

"No... No... No... Quicker, easier, more seductive."

"But how am I to know the good side from the bad?"

"You will know. *When you are calm, at peace. Passive. A Jedi uses the force for knowledge and defense, never for attack."*

— Luke Skywalker and Yoda

Does the Force use the Jedi, or the Jedi use the Force? To use the Force, one must be at harmony with it. Only when calm, at peace, can one act with assurance of control. When one is at harmony with the universe, one acts as one must to maintain harmony. The will and the Force are one; the actor and the acted upon, the same. There is no contradiction: there is unity.

That is the path of Light.

There is another — the path of Darkness.

The universe is an angry morass of power. To release that power, one must harness one's basest emotions: hate, anger, fear, agression. By releasing one's own anger, one releases the anger of eternity. Only when filled with hate, can one perform the most hateful of acts. The will and the Force are one.

That is the choice of the Jedi: serenity or hatred; peace or anger; freedom or tyranny; learning or power; the Light or the Darkness.

Because the use of the Force and the way the Force uses its user are one, the choice is inescapable. A Jedi who starts down the path of the Dark Side will forever be dominated by it.

That is why the Jedi must follow a strict code.

The Jedi Code

A Jedi must have the deepest commitment, the most serious mind.

— Yoda

There is no emotion; there is peace.

There is no ignorance; there is knowledge.

There is no passion; there is serenity.

There is no death; there is the Force.

To use the Force, the Jedi must remain at harmony with it. To act in dissonance depletes his power.

The Force is created and sustained by life. The Jedi acts to preserve life. To kill is wrong.

Yet it is often necessary to kill. The Jedi may kill in self-defense, or the defense of others. He may kill if, by doing so, he preserves the existence of life.

But he must know, always, that killing is wrong. When he kills, he commits a crime against the Force. Though he may know that he does so for the greater good, and the greater good justifies his act, he also knows that the death remains a stain upon his spirit.

The Jedi does not act for personal gain, of wealth or of power. He acts to gain knowledge; to sustain freedom, life, and learning; to defeat those who would impose tyranny, death and ignorance.

Sometimes, wealth or power is needed to achieve the Jedi's goals. Money is required for the purchase of goods; power is required to obtain the help of others. To achieve his goals, a Jedi may obtain wealth or power, but he is not interested in it for its own sake, and will surrender it once his goals are achieved.

A Jedi never acts from hatred, anger, fear or aggression. A Jedi must act when he is calm, at peace with the Force. To act from anger is to court the Dark Side, to risk everything for which the Jedi stands.

Rules: Skills and Powers

Training

There are three Force skills: control, sense, and alter. Unlike other skills, they are not governed by any attribute; an untrained character has *no* control, sense or alter codes. An untrained character does not have and cannot use Force skills. Only when he receives training in a Force skill can he use it.

The first skill a character learns when he trains in the Force is control. After one week of intensive study, he gains the skill. His starting skill code is 1D. Learning a Force skill at 1D does not cost any skill points.

Masters usually teach pupils control first, then sense, then alter. When a master decides the time is ripe (which could be one week after the pupil learns control, or after seven years of apprenticeship and sweeping out the temple), he teaches his pupil the next skill. Each skill takes one week of intensive training to learn. When learned, each skill begins with a code of 1D.

A master can only teach what he knows. If he does not know a skill, he may not teach it.

As long as a character has a master, he may spend skill points he earns during the game to increase his Force skills. However, he can never increase a skill that is still at zero by spending skill points.

A master can only teach a pupil *to his own level.* **Example:** A master has a control skill of 5D+1. The pupil may spend skill points to increase his own control skill up to 5D+1 at the normal cost (see page 15).

A pupil *can* increase a Force skill above his master's skill code, but doing so costs *double* the normal number of skill points. **Example:** The master's control skill is 5D+1. Increasing a skill from 5D+1 to 5D+2 would normally cost 5 skill points. Since 5D+2 is higher than his master's skill, the pupil would have to spend 10 points instead.

Starting Characters with Force Skills

Four of the character templates are printed with Force skills — the Alien Student of the Force, the Failed Jedi, the Minor Jedi, and the Quixotic Jedi. Their starting skill codes are all 1D; these characters may spend dice from their initial allotment to start with higher skill codes.

When they begin play, these characters have already learned as much as they can from their respective masters. They can increase their Force skills, but only by paying double the normal skill point cost. The only way they could avoid the doubled cost is by finding a *new* master with greater skills.

Note that the Quixotic Jedi knows only one Force skill, but the skill he knows is sense, not control. That's because he's self-taught, and did not follow the normal course of study for would-be Jedi (control, then sense, then alter).

Taking on Pupils

Characters who begin with Force skills can take on pupils themselves (thereby becoming masters). However, some rules limit them:

- A character currently studying with a master cannot take on a pupil himself.
- A master may only have one pupil at a time.
- A master may not teach Force skills to a character who has any Dark Side points. It would be wrong to teach Force skills to someone so tainted.
- A master may only teach Force skills to a character who agrees to abide by the Jedi code.

The Three Skills

The Jedi can control their own bodies and minds, the minds and bodies of others, and physical objects. All of these powers are manifestations of a few simple manipulations of the Force.

The first thing a Jedi learns is to *control* his own internal Force. The Force is in everyone and everything; but it is stronger in some than in others. By learning to control his own Force, a character learns harmony with his physical nature. This allows him to control his bodily functions.

The next step is to learn to *sense* the ebb and flow of the Force and the bonds that connect all things. In truth, training in sensing the Force begins as soon as a character has the beginnings of control, and sensing the Force is necessary to most of its uses.

The Force surrounds and binds everything. By learning to perceive the Force with the mind alone, the Jedi learns harmony with beings and objects other than himself. He learns to "feel" the connections between himself and others, and to learn something of the nature of the things he feels.

By sensing the web of connections that is the Force, a character learns to read the feelings of others, to use the Force to heighten his own senses, to tell how badly damaged or diseased an organism is.

By combining control of the Force with sensation, a Jedi expands his powers. He learns to read minds, project thoughts and feelings into the minds of others, and see the past, present and possible futures, even at great distances.

Next, a Jedi learns to *alter* the distribution of the Force. By doing so, he learns to move objects with the naked mind. He may do to the bodies of others what he may do to his own — that is, help them withstand pain, fatigue, hunger and thirst, accelerate healing, and the like.

By combining alteration with control and sensation, a Jedi can change the contents of the minds of others — causing them to misperceive or misremember, or to come to incorrect conclusions.

It is said that the ancient Jedi Knights had more skills than these — great and mysterious powers which permitted them to manipulate the very structure of the universe, to summon awesome strength from the frame of reality itself, to live beyond death, to guide the path of humankind into righteousness. Yet these wise ones are gone (or so all believe), their only remnant the evil one who betrayed them — Darth Vader, Dark Lord of the Sith. Whatever powers they once possessed are lost (so it is thought) for all time.

Using the Three Skills

Combining Skills

Each of the three skills can be used in several different ways. By combining skills, a character can produce even more impressive effects.

The power descriptions, printed below, describe ways the three skills can be used. Each method of use is called a *power*. For example, "control pain," "remain conscious," and "accelerate healing" are all control skill powers.

A character who knows a Force skill can use any or all of the powers listed under the skill name.

Please note that a "power" is *not* a "spell"; it is simply one way that a *skill* can be used. At the gamemaster's discretion, any of the three Force skills can be used in other ways that are consistent with the general description of the skill — that involve controlling internal Force, sensing external Force, or altering either.

Difficulty Numbers

Each power description contains a "Difficulty Number" section. When a character uses a power, look up the difficulty number for that power. Make a skill roll for the character; if he rolls equal to or greater than the difficulty number, he succeeds in using the power. If he rolls less than the difficulty number, he fails.

Sometimes a power description lists more than one difficulty number. For example, the difficulty number for the "remain conscious" power is 10 if the user has been incapacitated, but 20 if he is mortally wounded.

When a power requires the use of more than one Force skill, separate difficulty numbers are listed for each skill. The user must make separate skill rolls, one for each skill. Failing any one means the power use fails.

Example: A character wishes to use "return to consciousness" (see page 79). He is touching the target, and the target is incapacitated. He must make a control skill roll of 5 or more, and an alter skill roll of 10 or more.

Many powers say that the difficulty is a number, "as modified by proximity," or "as modified by relationship." When a player uses such a power, refer to the Force Difficulty Chart (see page 140); it tells you how to modify the difficulty number. Generally, the closer two characters are, or the better they know each other, the lower the difficulty number.

Dark Side Modifications

When a character with Dark Side points uses a Force skill, his skill code is *increased* by 1D per Dark Side point.

Example: Jimbo's control skill is 4D and he has two Dark Side points. When he uses his control skill, he rolls 6D.

Why is this so? Because it is easier to harness the Dark Side of the Force than the Light; the Dark Side is the easier, more seductive path. There is always a temptation to take it, and risk abandonment of the Light.

Resisting Force Powers

Whenever a power is used to affect another character against his will, the target resists with his perception. Make a perception roll for the target; then, roll for the Force skill. If the perception roll is greater than the Force skill roll, the power fails. If the Force skill roll is equal or greater, the power succeeds.

Characters who know the control skill may use it, instead of perception, to resist unwanted uses of the Force. A player can choose which to use (perception or control), and will presumably use whichever has the higher code.

Example: An Alien Student wants a guard to see his wife, calling his name from a distance. This requires a sense skill roll greater than the target's perception (see page 79). The target's perception is 2D, and the Alien Student's sense skill is 3D. The target rolls 7; the Alien Student rolls a 16. He must still succeed in alter and control skill rolls to use the power.

Time

Using a Force skill takes one combat round, as usual.

When a power requires the use of several skills, the user may either attempt to use the power in one combat round, reducing skill codes for using multiple skills (see page 12), or take several rounds to use the power, making one skill roll per round.

Similarly, a character can use more than one power in a single round, per the usual rules for multiple skill use.

Using Force Points

Using Force skills does not require a character to spend Force points. However, you may notice that the difficulty numbers for the more impressive uses of the Force are rather high, and the maximum skill code a starting character can have is 3D. Players may find that to make Force skills useful they must often spend Force points.

Keeping a Power "Up"

Sometimes, a character wishes to keep a power "up," that is, continuously operating for a long period of time. For example, if a Jedi were walking across a desert under a fierce double star's radiation, he might want to keep "absorb/dissipate energy" up to avoid sunstroke and sunburn.

A player may announce that he wishes to keep a power *up* before making the necessary skill rolls. If his skill rolls succeed, the power operates continually, until dropped. A character may voluntarily drop a power he is keeping **up** at any time.

If a character is stunned or wounded, any power he is keeping up is automatically dropped. Distractions can also make a character drop his power.

A character who keeps a power **up** is "using" the skills the power requires as long as the power remains in effect, even though he doesn't make new skill rolls every round. When he makes any *other* skill rolls, his codes are reduced accordingly.

Example: Absorb/dissipate energy is a control skill power (it requires the use of only one skill). If a character is keeping the power up, any time he uses any other skill, the skill code is reduced by 1D — because he's using two skills in a single round, his control skill and the other skill.

The Jedi Code

The Jedi Code is more than an ideal; it is the basis on which a Jedi's powers rest.

All characters gain Dark Side points when they use Force points to do wrong; characters with Force skills gain Dark Side points *whenever* they do wrong at any time, even if they are not using Force skills or spending Force points at the time.

Rules: Lightsabers

Any character may use a lightsaber as a melee weapon, using its normal damage rating of 5D (see page 139). However, lightsabers are very rare weapons; they cannot normally be purchased, but are as rare as *objets d'art.* Obtaining a lightsaber might be the climax of an adventure.

When a character with the control skill uses a lightsaber, he adds his control skill dice to the damage code when he hits. **Example:** A character has a control skill of 3D+1. When he hits with a lightsaber, he rolls 8D+1 to determine its damage.

In addition, whenever a character with the sense skill uses a lightsaber to parry in hand-to-hand combat, he may use either his sense skill or his melee parry skill (see page 16). When used to parry, sense is a reaction skill.

When a lightsaber is used to parry a hand-to-hand attack, the melee weapon may be destroyed or the attacker injured (see page 49).

A character with the sense skill may use a lightsaber to parry blaster bolts (see page 16). He rolls his sense skill, and adds the result to the firer's blaster difficulty number. Melee parry *cannot* be used for this purpose.

A character who parries a blaster bolt can try to reflect it back at its firer, or at another target (see page 16). This is considered two uses of the sense skill, so skill codes are reduced accordingly (see page 12). The first use increases the firer's difficulty number.

If the firer misses, the lightsaber wielder makes a second sense skill roll. Determine the range just as if the lightsaber wielder were firing that type of blaster. The range determines the difficulty number for the second sense skill roll.

If the second roll is equal to or greater than the difficulty number, the bolt hits the target. The damage done depends on the weapon from which the bolt was originally fired.

Control Powers

Control Pain

Difficulty Number: Difficulty is 5 for wounded characters; 10 for incapacitated but conscious characters; 20 for mortally wounded but conscious ones.

Effect: A wounded character who controls pain can act as if unwounded — starting with the round after his control roll is made, his die codes are *not* reduced by 1D. However, his wound is not healed — it is just ignored; a wounded character who controls pain and is wounded again becomes incapacitated.

If a character is in pain for some reason other than a wound, the skill can be used to ignore the pain and to continue functioning normally.

If he "remains conscious" (see below), an incapacitated or mortally-wounded character can attempt to control pain. If he succeeds, he can act any number of times without lapsing into unconsciousness. However, incapacitated and mortally wounded characters who act while controlling pain are treated as wounded — that is, die codes are reduced by 1D even though they're controlling pain. Mortally wounded characters who control pain must still roll each round to avoid dying (see page 14).

Han: Luke! Are you all right?
Luke: *(Cough.)* Sure. *(Pant.)* Just a flesh wound. I'll be okay.

Remain Conscious

Difficulty Number: 10 for incapacitated characters, 20 for mortally wounded ones.

Effect: On the round after a character is incapacitated or mortally wounded, he may use this power to attempt to remain conscious. If he fails, he falls unconscious, as incapacitated and mortally wounded characters normally do.

A conscious incapacitated character may take one action (use one skill or attribute once), and then lapses into unconsciousness. His one action is subject to the usual modifier for wounded characters (die codes are reduced by 1D).

A mortally wounded character who remains conscious may not perform any action, other than attempting to control pain.

A character who remains conscious and then controls pain (see above) may perform any number of actions without lapsing into unconsciousness.

Han: Looks like the kid bought it.
Chewie: Oooraraarrgh (whimper).
Luke: *(Weakly.)* Don't count on it.

Hibernation Trance

Difficulty Number: 20.

Effect: The character falls into a trance. Heartbeat slows to a few beats per minute. Breathing drops to a minimum. The character is unconscious.

Hibernating is useful at two times: when a character wants to "play dead," and when food or air supplies are low.

A hibernating character appears to be dead. A mirror held to his mouth would show a very faint mist, but you'd need pretty sharp eyes to be sure. Someone who listened with a stethoscope for a minute or more might hear a very faint, very slow heartbeat. Life sensors might show a slight flicker. Assume that anyone who sees the hibernating character takes him for dead unless they make a point of testing him.

A character with the sense skill can detect a hibernating character's Force, and will know he is still alive.

Someone hibernating consumes about one tenth as much air as someone sleeping.

A character can hibernate for a week in a dry atmosphere, or up to a month in a foggy or wet one, before dying from lack of water. It is possible to hook him up to an intravenous water drip to let him survive indefinitely.

A character can hibernate for three months before dying of starvation. An intravenous sugar-solution drip extends that to one year.

When a character enters a trance, the player must tell the gamemaster what will wake him up. He can say how long he wants to hibernate, or what stimuli will awaken him (e.g., "When the capsule opens and light registers on my eyes").

Waking a character at another time is tough. Slapping him around may do the trick, but could take hours. Another character with Force skills can use "place in hibernation trance" (see below) in reverse to wake a character in a few combat rounds.

Han: Luke! Luke, buddy, talk to me!
Threepio: Excuse me, Captain Solo, but...
Leia: Shut up. I can't believe it. Just yesterday...
Threepio: I'm very sorry, but...
Han: Shut up. It's my fault. I knew his air supply was low. I should have risked burning out the ion drives to get here faster...
Chewie: Rrroooooarrrr.
Han: Yeah. Not the best way to die.
Threepio: Sir, this is really...
Han: Shut up, will you? Not that there's a good way to die.
Leia: We'll have to take him back to the base. I'm sure Admiral Farsteller will want to say a few words...
Luke: Hi, guys.
Chewie: *(Backs away, brandishes weapon.)* Rrrroooaarrgh! Mauaaauaurrr!
Han: *(Spins around.)* What!?
Luke: What's up? Aren't you glad to see me?
Han: Uh, sure. Only...
Luke: Didn't Threepio explain?
Han: Threepio? Explain? Oh. Sure. Yeah. No problem.
Threepio: As I was attempting to say...
Han & Leia *(at once):* Shut up!

Accelerate Healing

Difficulty Number: 5.

Effect: If a character uses this power successfully, he may make *two* natural healing rolls for the current day with +2 to each roll (see page 53).

Too-Onebee: Remarkable, sir. I wouldn't have believed it possible for a human to heal so quickly.

Contort/Escape

Difficulty Number: Loose bonds: 5. Handcuffs: 10. Serious Restraints: 15. Maximum Security: 20. Houdini: 30.

Effect: The character escapes his bonds by contorting in painful and difficult but physically possible ways. For example, it is possible to escape from handcuffs by dislocating the thumb and pinky to reduce the width of the hand. This is painful, but a trained Jedi can resist pain and damage to the musculature and ligaments with proper bodily control. As Houdini demonstrated, with enough time, the right training, and the will, it is possible to escape from virtually any set of restraints.

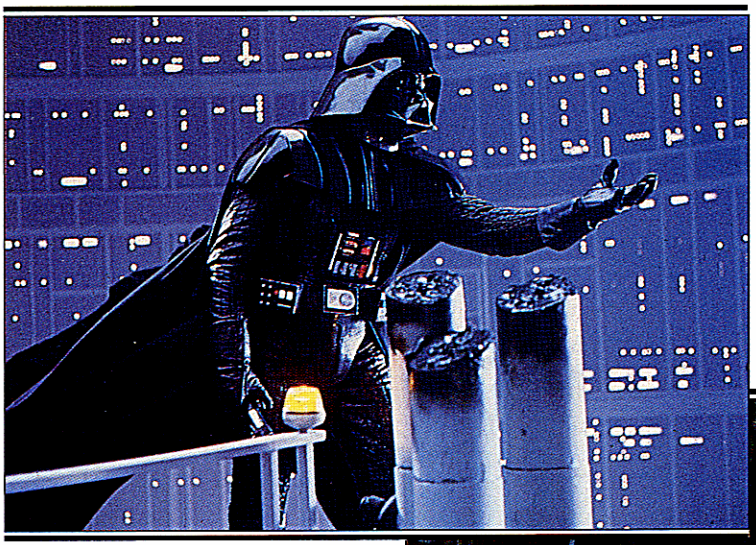
Han: What's taking him?
(From Box): Thump. Thump. WHAMthumprattlerattle.

Detoxify Poison

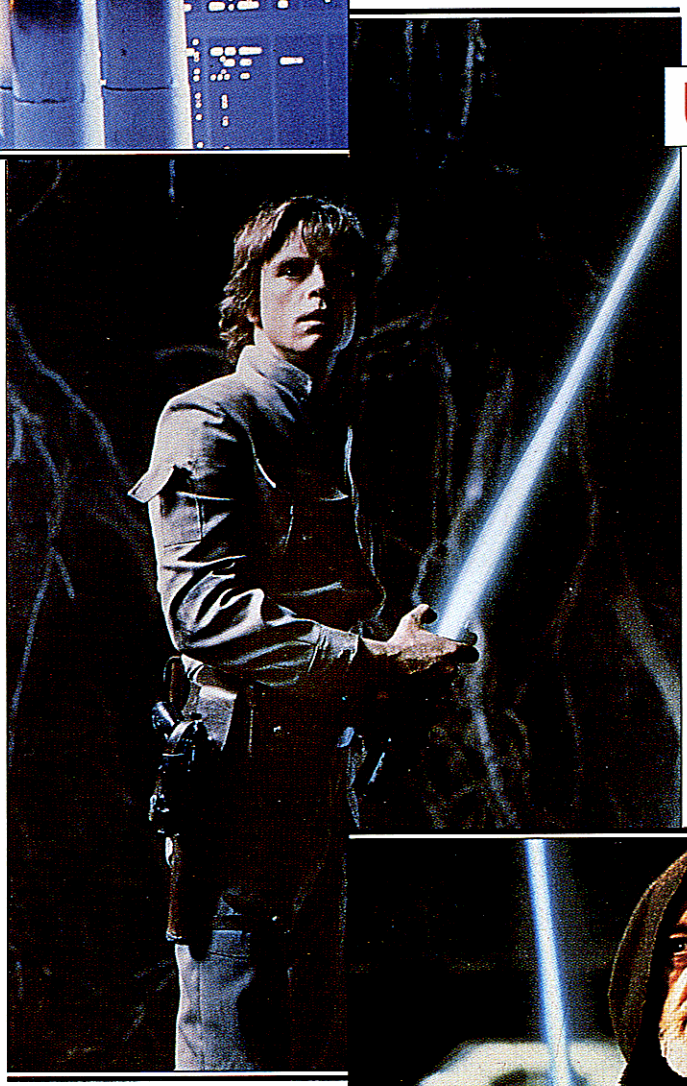
Difficulty Number: Alcohol: 5. Mild poison: 10. Average poison: 15. Virulent poison: 20. Neurotoxin: 30.

Effect: Allows the character to detoxify poisons or eject them from the body in a much shorter time than would normally be possible. If the character makes his skill roll, he is not affected by the poison. Note that alcohol is a mild poison, and one use of the power is to remain sober while drinking large quantities.

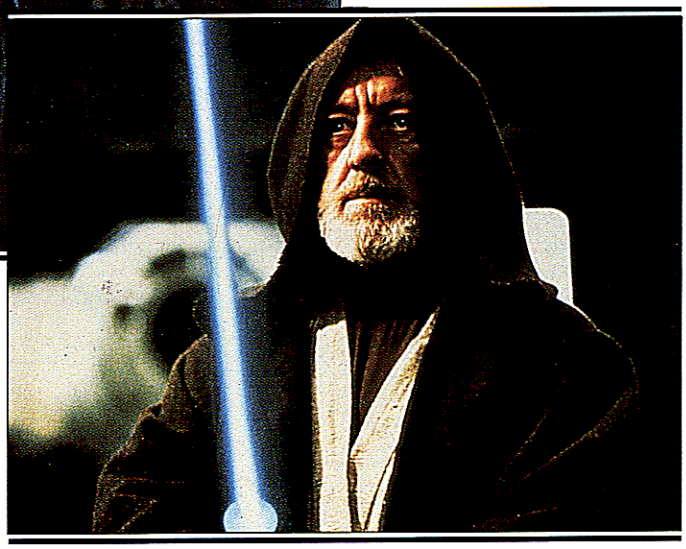
continued on page 77



"...Together we can rule the galaxy!"



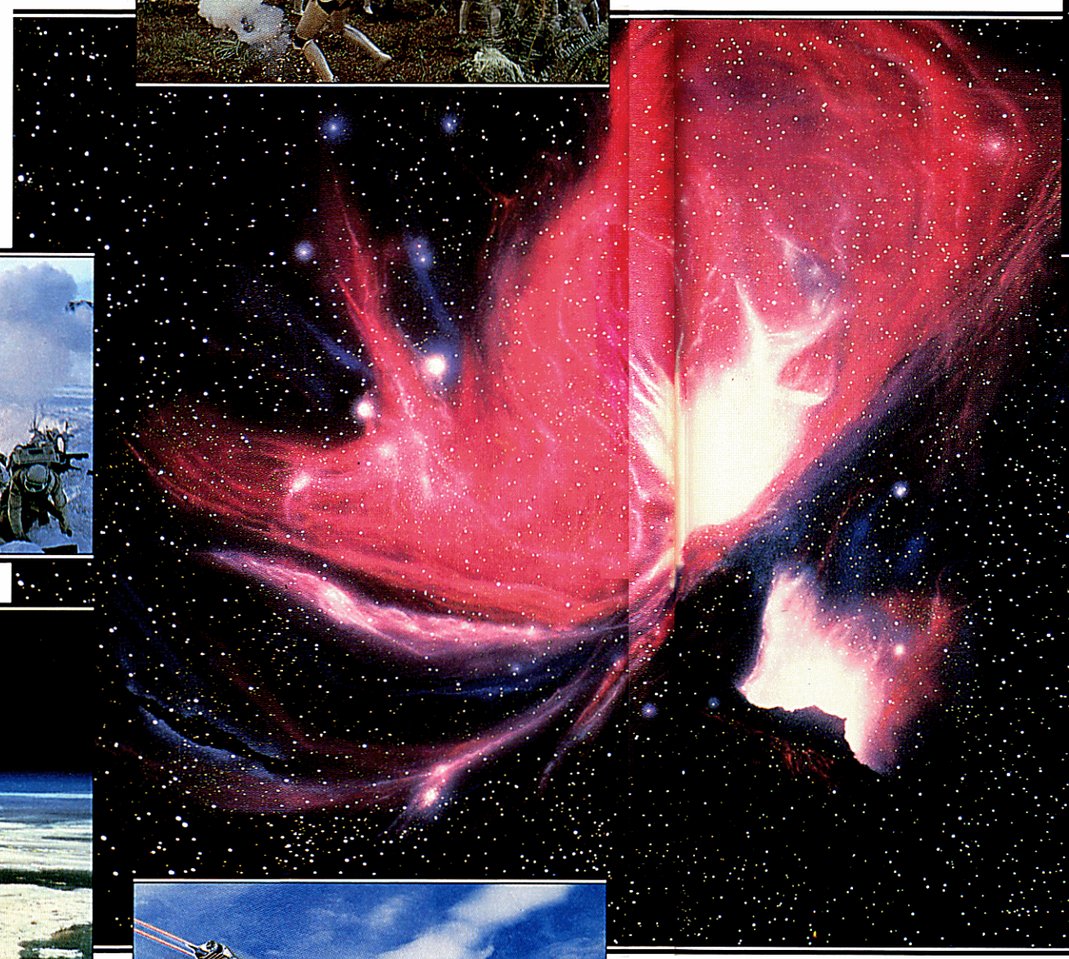
Until he gains mastery of the Force, the Jedi in training is poised always on the balance between the Dark Side and the Light.

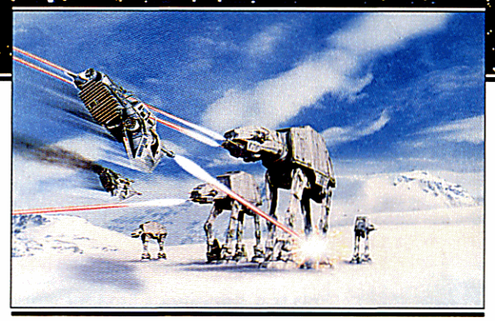


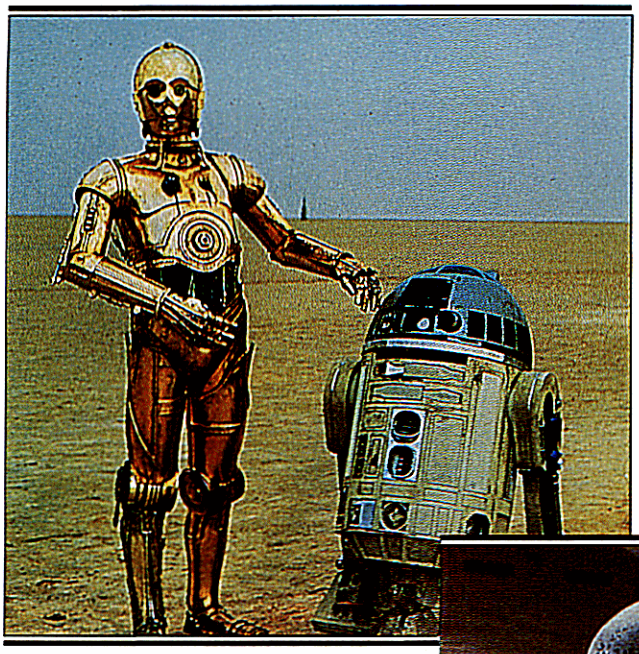
"This is a dangerous time for you, when you will be tempted by the dark side of the Force."

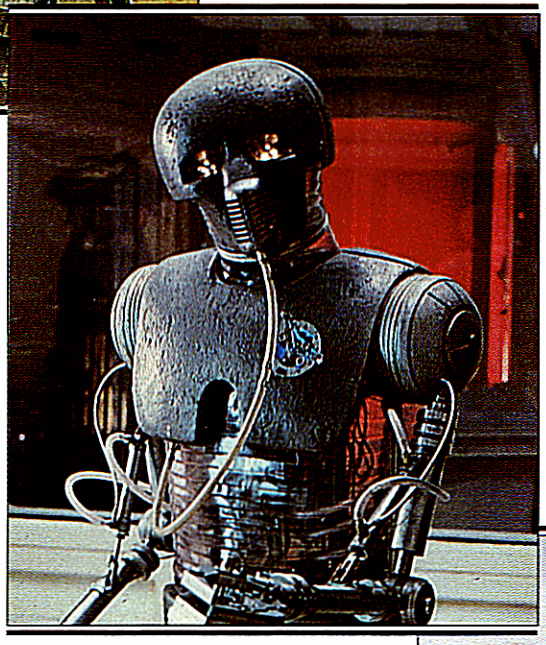
Far-flung stars. Spaceships battling across the void. Splendorous vistas of alien worlds. Heroes struggling desperately against the mighty forces of an entire galaxy. Liberty endangered by the forces of tyranny.

These are the things of which **STAR WARS** is made.

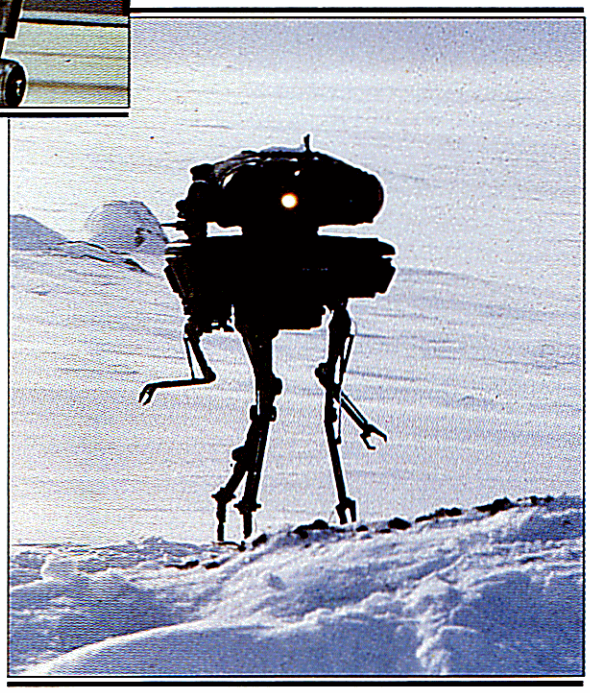








Intelligent machines with capacities beyond the human; alien races far beyond human conception.



Bounty Hunter: Yeah, zhure I'll tell yuh, pal, yer the bezht pal a fella ever had *(hic).* The furball, he'zh at Margezh Base, yeah, that'sh the tick... Zzzzz. *(Slumps off chair and onto floor.)*

Luke: *(sets down mug, turns to bartender)* Can you tell me how to get to Margess Base?

Bartender: You planning on driving a landspeeder after sixteen mugs of Corellian whiskey?

Luke: Ahh... *(Waves hand.)* I didn't drink sixteen mugs of Corellian whiskey.

Bartender: It's a good thing you didn't drink sixteen mugs of Corellian whiskey. Just head west out over Autumna Planitia.

Control Disease

Difficulty Number: Mild infection (cold): 5. High fever (bad flu): 10. Serious Sickness (gangrene): 15. Life-threatening Disease (tuberculosis): 20. Massive Long-standing Disease (lung cancer): 30.

Effect: Allows the character to direct and control the antibodies and healing resources of his body to throw off an infection or to attack the diseased parts of the body. Using the power takes more than one combat round; the character must spend at least half an hour meditating while directing his body, and if the disease is life-threatening or long-standing, repeated skill attempts over a period of weeks or months may be required to cure the disease entirely.

Admiral: Rackfever is epidemic on the planet. Anyone who visits runs a high risk of infection. There is no known cure for the disease. Any volunteers?

Luke: I'll go, Admiral.

Absorb/Dissipate Energy

Difficulty Number: Sunburn: 5. Intense Sun: 10. Solar Wind: 15. Radiation Storm: 20. Blaster Bolt: 15 + the blaster's damage roll.

Effect: Absorbs or dissipates energy to which the character is subjected. "Energy" can include light and heat, microwave or other electromagnetic radiation, "hard" radiation (alpha, beta and gamma), and blaster bolts. When used to absorb a blaster bolt, make a damage roll for the blaster; the difficulty number for use of the control skill is 15 plus the blaster's damage roll.

A successful control roll means the energy is dissipated and does not injure the character. When a character is subject to continuous radiation (sunlight, a radiation storm, etc.) he may keep the power "up" to avoid its effects.

Threepio: Sir, Artoo's sensors indicate that an unprotected human being can survive no longer than...

Luke: It's okay, Threepio. I won't be gone long.

Sense Powers

Receptive Telepathy

Difficulty Number: If the target is friendly and does not wish to resist (e.g., reading the mind of another party member), the base difficulty is 5, as modified by proximity and relationship. If the target resists, make a perception (or control) roll for the target, and add the modifiers for proximity and relationship.

Effect: If the user's skill roll is equal to or greater than the difficulty number, he can read the target's thoughts as well as emotions. The user "hears" what the target is thinking, but cannot probe for deeper information. Normally, the skill is used one round at a time, but a character can keep it "up" in order to continue monitoring someone's thoughts.

If the skill roll is *at least double* the difficulty, he can probe for deeper information — basically, rifle through the target's mind and memories for the information he wants.

A character *can* read the minds of more than one person — but each person "read" counts as a power use, and the normal rules for multiple skill use apply (see page 12).

Receptive telepathy can be used on animals as well as sapients.

Some alien races experience emotions of which humans are incapable, and vice versa, so when used with aliens, the sensations may be difficult to interpret. Receptive telepathy may not be used with Droids.

Leia: Another fine mess you've gotten us into!

Han: It's not my fault! How was I to know there were predators this big on the planet?

Lando: Did you see the size of its teeth?

Luke: It's... that's odd. I think it's more interested in us than hungry.

Magnify Senses

Difficulty Number: The base difficulty is 5, as modified by proximity.

Effects: The character can sense something that would be impossible with unaided senses — hear something beyond the range of the human ear, see something that would normally require the use of binoculars, read microfilm with the naked eye, hear a very faint sound.

Ben *(to R2-D2):* Hello, there! Come here, my little friend. Don't be afraid.

Life Sense

Difficulty Number: The base difficulty is 5, but is modified by target proximity and relationship.

Effect: The user can sense the presence and identity of the person for whom he searches. The user can also sense how badly wounded, diseased or otherwise physically disturbed the target is. If the user keeps the power "up," he can use it to track a target.

If the target has the control skill, he may use it to try to "hide" from the senser. His control skill roll is added to the senser's difficulty number.

Vader: He is here...

Tarkin: Obi-Wan Kenobi! What makes you think so?

Vader: A tremor in the Force. The last time I felt it was in the presence of my old master.

Instinctive Astrogation

Difficulty Number: 15.

Effect: Normally, the difficulty number for astrogating a ship without a nav computer is 30 for a standard duration trip (see page 59). By using sense to plot his trip through hyperspace, a character can reduce the astrogation difficulty number to 5 for a standard duration trip.

Luke: There's nothing wrong, Artoo. Just setting a new course.

Artoo: *(Beeps and whistles.)*

Luke: We're not going to regroup with the others.

Artoo: *(An unbelieving whistle.)*

Luke: We're going to the Dagobah system.

Artoo: *(Chirps.)*

Luke: Yes, Artoo?
Artoo: *(Beeps and whistles.)*
Luke: That's all right. I'd like to keep it on manual control for a while.
Artoo: *(Whimpers.)*

Control + Sense Powers

Projective Telepathy

Control Difficulty Number: 5, as modified by proximity. +5 if the user cannot verbalize the thoughts he is transmitting (e.g., if gagged or does not wish to make a sound).

Sense Difficulty Number: If the target is friendly and does not wish to resist, the difficulty is 5, as modified by relationship. If the target resists, make a perception (or control) roll for the target, and modify for relationship.

Effect: The target "hears" the thoughts of the user and "feels" the emotions of the user. The target knows that the thoughts and emotions are not his own, and that they belong to the user of the power. This power is *not* used to control minds (see "control+sense+alter" powers, below), but to communicate.

(There is an ominous cracking sound from the base of the weather vane and a piece breaks off, falling into the clouds far below.)
Luke: Ben. . . Ben, please!
(Luke tries to pull himself up on the weather vane but slips back down.)
Luke: Ben. Leia! Hear me! Leia!
(Aboard the Millennium Falcon*):*
Leia: Luke. . . We've got to go back.
Chewie: *(Growls in surprise.)*
Lando: What?
Leia: I know where Luke is.

Farseeing

Control Difficulty Number: 5, as modified by proximity. If the user wishes to see the past, add 5; to see the future, add 10.

Sense Difficulty Number: If the target is friendly and does not wish to resist, 5, as modified by relationship. If the target resists, make a perception (or control) roll for the target, and modify for relationship.

Effect: The user sees the place or person he wishes to see in his mind, as it appears now. He also sees the immediate surroundings, and so can know, for example, when a friend is in danger, or what has happened on his home planet in his absence, etc.

The power can also be used to see the past or future. A cautionary note about the future is in order: the future rapidly becomes unclear. Intelligent beings have free will, and individual choices may alter it. So any vision of "the future" is of a possible future only — and the character's own actions can alter things.

Yoda: Concentrate. . . feel the Force flow. Yes. Good. Calm. Yes. Through the Force, things you will see. Other places. The future. . . the past. Old friends long gone.
Luke: Han! Leia!
Yoda: Hmmm. Control, control. You must learn control.
Luke: I saw. . . I saw a city in the clouds.
Yoda: Mmm. Friends you have there.
Luke: They were in pain.
Yoda: It is the future you see.
Luke: Future? Will they die?
Yoda: Difficult to see. Always in motion is the future.

Alter Powers

Telekinesis

Difficulty Number: 5 for objects of 1 kilogram or less; 10 for 1-10 kg; 15 for 11-100 kg; 20 for 101 kg to 1 metric ton; +5 for each additional factor of 10. Modify for proximity.

Effect: This power is used to levitate and move objects with the naked mind. If used successfully, the target object moves as the user desires. The user can continue moving the object if he keeps the power "up."

Using levitated objects to injure or attack other characters is possible — but anyone who does so gains a Dark Side point. ("A Jedi uses his powers for knowledge and defense — never for attack.")

Telekinesis *can* be used to levitate oneself or other characters. It can even be used as a primitive space drive in emergencies. When used to levitate someone against his will, the target may resist, adding his perception or control roll to the difficulty number.

A character can levitate several objects simultaneously — each object counts as a separate power use; the usual rules for multiple skill use apply (see page 12).

(Luke lifts one hand from the ground. His body wavers, but he maintains his balance.)
Yoda: Use the Force. Yes.
(Artoo, standing nearby, is whistling and beeping frantically.)
Yoda: Now, the stone.
(Luke concentrates. The stone rises from the ground.)
Yoda: Feel it.
(The stone rest on top of another one. Artoo whistles frantically.)

Injure/Kill

Warning: A character who uses this skill immediately gains a Dark Side point.

Difficulty Number: Make a perception or control roll for the target, and modify for proximity.

Effect: Without any attempt to sense the target's nature or control his Force, the user *alters* part of the target's body, intending to injure or kill. It is used in a manner similar to combat skills: the user rolls his alter skill dice. If his die-roll is three times the difficulty number, the target is mortally wounded. If the alter die-roll is at least twice the difficulty, the target is incapacitated — and so on. However, "Injure/Kill" never stuns — if the alter roll is less than the difficulty, the target is not affected.

Control + Alter Powers

By combining control and alter, a character can use many of the "control" powers to affect people other than himself:

Control Another's Pain

Control Difficulty Number: 5, as modified by target proximity and relationship.

Alter Difficulty Number: 5 for wounded characters; 10 for incapacitated ones; 20 for mortally wounded ones.

Effect: Has the same effect on the target as control pain does on its user.

Inflict Pain

Warning: A character who uses this skill immediately gains a Dark Side point.

Control Difficulty Number: 5, as modified by target proximity.

Alter Difficulty Number: Make a perception or control roll for the target, modify by proximity, and multiply the total by two.

Effect: The target experiences great agony. He is stunned for as long as the user keeps the power "up," and two rounds thereafter. If the target has Force skills, he can use "control pain" to ignore the effects.

Return to Consciousness

Control Difficulty Number: 5, as modified by target proximity.

Alter Difficulty Number: 10 for incapacitated characters, 20 for mortally-wounded ones.

Effect: The target becomes conscious again. The description for "remain conscious" explains what conscious incapacitated and mortally wounded characters can do.

Place in Hibernation Trance

Control Difficulty Number: 10, as modified by target's relationship.

Alter Difficulty Number: 10, as modified by proximity.

Effect: The user puts another character into a hibernation trance. The affected character must agree to be shut down — the power cannot be used as an "attack" to knock others unconscious — and must be in physical contact with the user of the power.

Accelerate Another's Healing

Control Difficulty Number: 5, as modified by relationship.

Alter Difficulty Number: 5, as modified by proximity.

Effect: The target may make two natural healing rolls for the current day each at +2.

Detoxify Poison in Another

Control Difficulty Number: 5, as modified by relationship.

Alter Difficulty Number: Same as "detoxify poison" difficulty, but modified by target proximity.

Effect: Follows the same rules as "detoxify poison."

Control Another's Disease

Control Difficulty Number: 5, as modified by relationship.

Alter Difficulty Number: Same as "control disease" difficulty, but modified by proximity.

Effect: Works in the same way as "control disease."

Transfer Force

Control Difficulty Number: 5, as modified by relationship.

Alter Difficulty Number: 5, as modified by proximity.

Effect: If both skill rolls succeed, the user must spend a Force point to use this power. (Don't worry, he'll get it back; using the power is inherently heroic.)

The user transfers a portion of his own life force into the body of the subject. The power is usually used on mortally wounded subjects to keep them alive.

Normally, you make a 2D roll for mortally wounded characters every combat round. If you roll less than the number of combat rounds that have elapsed since the character was mortally wounded, he dies (see page 14).

Don't roll for mortally wounded characters to whom Force is transferred. The target of the power goes into a hibernation, and will die only after hours or days — plenty of time to get him to a rejuvenation tank.

Luke: *(pressing his fingers to Wedge's brow):* You will live.

Control + Sense + Alter Powers

Affect Mind

Control Difficulty Number: 5 for perceptions, 10 for memories, 15 for conclusions, as modified by proximity.

Sense: Make a perception or control roll for the target, and modify for relationship.

Alter Difficulty Number: **5** for slight, momentary misperceptions ("What was that noise?"), minor changes to distant memories ("The dress your mother wore on the day you graduated was red, not blue"), or if the character doesn't really care one way or the other ("Okay, you can go in"). **10** for brief, visible phenomena ("I saw a flash"), for memories less than a year old, or if the character feels some emotion about the conclusion he's reaching. **15** for short hallucinations ("Everything is turning blue!"), for memories less than a day old, or if the target has strict

orders about the conclusion. **20** for slight disguises to facial features or hallucinations which can be sensed by two senses (can both be seen and heard), or for memories less than a minute old, or if the matter involving the conclusion is extremely important to the target. **30** for hallucinations which can be sensed by all senses, if the memory change is a major one (misremembering your own name), or if the logic is absolutely clear and coming to the wrong conclusion is virtually impossible.

Effect: This skill is used to:

• Alter a character's perception, so that he senses an illusion, or fails to see what the user of the power does not want him to see, etc. **Example:** "What was that noise?" "Probably nothing."

• Alter a character's memories permanently, so that he remembers things incorrectly, or fails to remember.

• Alter a character's conclusions, so that he comes to an incorrect decison. "These aren't the Droids we're looking for."

Before making his skill rolls, the user must describe exactly the effect he's looking for; the alter difficulty depends on the effect (see above).

The power is normally used on only one target. Two or more targets can only be affected if the power is used two or more times.

A target who is subject to a "hallucination which can be sensed by all senses" *would* feel a blow if the hallucination struck him. Although he would *feel* it, he would suffer no damage.

Affect mind cannot fool Droids or recording devices.

Ben: These aren't the Droids you're looking for.
Stormtrooper: These aren't the Droids we're looking for.

Telekinetic Kill

Warning: A character who uses this skill immediately gains a Dark Side point.

Control Difficulty Number: 5, as modified by proximity.

Sense Difficulty Number: Make a perception or control roll for the target.

Alter Difficulty Number: 10 for wound, 20 for incapacitation, 30 for mortal wound. *Subtract* the target's relationship modifier (see Force Difficulty Chart), so killing a complete stranger is *easier* than killing a close relative.

Effect: The user uses his telekinetic ability to injure or kill the target. The exact method used can vary: one can stir the brain, squeeze the heart, or (Darth Vader's favorite) collapse the trachea.

(Clutching desperately at his throat, Captain Needa slumps down, then falls over on his back, at the feet of Darth Vader.)

Vader: Apology accepted, Captain Needa.

. . . And Beyond

What further mysteries lie locked within the universe's heart? What wondrous lore died with the ancient Jedi? The mystic powers wielded by that honorable order are forever lost — unless some remnant or record of them should be discovered.

It is whispered that the Jedi live forever; that their works live on, that the human destinies whose plans they laid have not yet come to their fruition. It is whispered that Vader and the Emperor himself experiment with terrible sorceries far beyond the abilities of the few weak students of the mystic arts that yet remain alive.

This may be true, and it may not. Only the future will reveal.

Chapter Seven Other Characters

Making Up Templates

Twenty-four character templates are provided on pages 123 through 138. They provide a wide range of backgrounds and lots of different roles for characters to play — but they're not the only characters which can appear in *Star Wars: The Roleplaying Game.* You can easily make up new templates, if you like. A blank character template is printed on page 122. You can photocopy it and write in new templates on the copies.

• Decide what you want the character to be like, and come up with a name that describes him or her — like "Smuggler," or "Failed Jedi," or whatever.

• Decide on his or her attributes. You have 18D to divide up among the six attributes, any way you wish. You can allocate 3D to each attribute, or increase some and decrease others accordingly.

No attribute can be higher than 4D or less than 2D (exception: see aliens, below).

Obviously, you don't always want all attributes to be 2D, 3D or 4D. You can "break up" attribute dice into "pips" (see page 15); each die is worth three "pips," so adding "+1" to three codes, or "+2" to one code and "+1" to another, costs 1D from the allotment of 18D. **Example:** If you make a character's strength 2D+2 and his dexterity 3D+1, you've used up a total of 6D.

• Each Force skill costs 1D from the allocation of 18D attribute dice. Normally, the 18D are only spent on attributes; Force skills are an exception. A character who knows all three Force skills only has 15D to allocate among his attributes; a character who knows one has 17D; etc. All Force skills start with codes of 1D.

• Write up a background for the character. You want to give a sense of the character's motivations and personality. Ask yourself: what is important to this character? Why has he joined the Rebellion? How does he talk? How do other characters react to him? Try to answer these questions in your write-up.

Note: Characters with Force skills are highly unusual. The background for any character with Force skills must explain how and why the character obtained them. If you cannot come up with a plausible rationale, you may not give your character Force skills.

• Jot down some ideas on how the character might connect with other characters. See the printed character templates for examples.

• Decide what equipment he'd logically start with, and write this down on his sheet. If you give him valuable equipment (like a starship), give him debts to match. Note to players: Check with the gamemaster after writing equipment on your sheet. Don't get too greedy, or the gamemaster may strike some items off.

Generating Characters "From Scratch"

Once you've made up a new template, using it to generate a character is easy enough. Just customize it (allocate 7D to skills), and decide on his connections with the other characters.

Aliens

There are thousands of intelligent alien races in the galaxy. Many appear in the *Star Wars* movies.

Character templates are provided for the three most important aliens from the movies — Wookiees, Ewoks and Mon Calamari (also see the Alien Student). Many additional aliens are described in *The Star Wars Sourcebook.*

Because there are so many alien races, you can always invent new ones. Just decide what the aliens look like and how they think. Here are some things to consider:

• What do they breathe? Air? Water? Methane? If something other than air, how do they deal with humans?

• What do they eat? Plants? Fish? Meat? Are they omnivores? Do they get their energy from sunlight, like plants? How do their eating habits affect the way they view the universe?

• In what kind of environment did they evolve? Humans evolved on tropical plains, and we're designed for them — we've got long legs and an erect bearing, so we can run fast and see over tall grass; we're used to warm weather, and need protection against the cold; we've got good eyesight because you can see a long way on the plains. What would a creature that evolved in a forest, or on glaciers, or underground be like? What kind of dangers is it designed to deal with?

• How do they reproduce? A species that reproduces by fission is going to have very different ideas about the world than one which breeds like humans.

• What kind of culture do they have?

• Are they organized in a strict hierarchy, like bees, or are they individualists who don't see any need to cooperate with each other, or are they somewhere in between, like humans?

• What do they respect — scholars? warriors? artists?
• What's their government like? Do they even *have* a government?

When you've decided what they're like, design a template for them. Follow the rules for making up templates (above), but with one change: aliens can have attributes higher than 4D and lower than 2D.

All *player* characters should begin with 18D worth of attributes and 7D additional for skills. So if you intend to allow players to use an alien race you invent, it has to follow the rules for template and character design — except that attributes can be as high as 5D or as low as 1D. But if you're just going to use an alien race as NPCs, you can break those rules. You can have incredibly strong aliens with 20D strength if you really want. But you shouldn't allow the players to play them if you do.

Droids

Background: What's a Droid?

The term *Droid* is a contraction of the earlier "android," and refers to mechanical devices capable of locomotion, the manipulation of abstract concepts, and the ability to associate apparently disparate facts — that is, intellection.

In other words, a Droid is a robot, a mechanical person. Like human beings, they can think, and some even have emotions. Many, but not all, can speak in normal human speech. Even those which cannot are designed to communicate with others of their kind.

Some (but by no means all) computers are also intelligent — but no matter how bright, a computer is not considered a Droid, because it does not control its own movement. In some cases, the definitions blur — for example, many ships' computers can act as autopilots, controlling the motion of the ship, but they are still not considered to be Droids.

Background: Droid Programming

Droids are programmed to follow the orders of their owners. But, as R2-D2's role in Luke's destruction of Jabba the Hutt shows, sometimes it isn't clear exactly *who* owns a Droid.

When a Droid is sold or given away, it must be reprogrammed to permanently change its allegiance to its new owner. Usually the seller or giver reprograms the Droid, but sometimes the buyer agrees to do so. When dealing with the untrustworthy, it is usually advisable to reprogram a Droid yourself. The mistake Jabba made with Artoo was not reprogramming him immediately.

Reprogramming a Droid involves wiping its memory and starting over from scratch (see page 44). Leaving the existing personality risks leaving the allegiances which go with it.

When time does not permit reprogramming, Droids are often fitted with *restraining bolts.* A restraining bolt does not alter a Droid's allegiance — but does allow the owner to immobilize or summon the Droid when needed. It can also deliver a jolt to get the Droid to do what the owner wants.

It is worth noting that Droids are individuals. A Droid is forced by its programming to follow the orders of its owner, but it has feelings and desires of its own. How quickly it follows its orders, and whether it willfully misinterprets them, may depend on how it feels about its master.

Rules: Droid Skills

In game terms, Droids are treated as specialized humans. They are *very* good at one or a few tasks — but pretty useless for almost everything else.

All Droids' attributes are 1D. That is, a Droid has 1D dexterity, 1D knowledge, 1D mechanical, and so on.

Droids also have skills. Droids are designed for specific tasks (skills); they usually have very high skill codes in the few skills they have that are higher than 1D. That's because a Droid's programming is the distilled knowledge of hundreds of experts on the subject. **Example:** A human being has to learn the finer elements of starship repair by studying dozens of manuals, reading the literature, and by hard practice. An astromech Droid has all those manuals in its permanent memory, and can call them up at a microsecond's notice. It's possible for a human to get as good as an astromech Droid — but it takes years of effort.

Droid Descriptions

R2 Astromech Droid

See page 112.

Game Data:
Height: 1 meter (3′ 2″)
Weight: 50 kilograms
Skills:
Computer Programming & Repair: 7D
Starship Repair: 7D
Equipped With:
- Three wheeled legs (has problems with stairs).
- Two "arms," both normally retracted and kept inside compartments in the R2's body. One is a heavy grasper, the other used for fine work.
- One video sensor ("eye"), which can be extended almost a meter from the R2's main body.
- Small electric arc welder, normally used in starship repair, but can be used in an emergency for defense.
- Small buzz saw, also used in starship repair.
- Video screen for display of data. Can also project data as a holographic image.
- One small fire extinguisher

Notes: R2 units are not equipped to communicate in Basic. They communicate with other machines by plugging into standard input-output ports and transmitting data. In addition, they have a "beeps and whistles" language which many other Droids can interpret. When dealing with humans, they normally display data on their video screens.

3PO Human-Cyborg Relations Droid

Game Data:
Height: 1.7 meters (5′ 6″)
Weight: 50 kilograms
Skills:
Languages: 10D
Cultures: 4D
Equipped With:
- Two legs.
- Two arms.
- Two video sensors (eyes).
- Speaker capable of providing an extraordinarily wide range of sounds.

Rules: Making Up Your Own Droids

You can make up Droids very easily. Just follow these rules:

- Decide what the Droid looks like and what it is equipped with.
- Decide on a name. Droids of human manufacture have names consisting of letters and numbers. Part of the "name" is its model number (R2, 3PO), and part is an identifier.
- Choose one, two or three skills.
- Allocate 12D among the skills you choose. If you choose only one skill, the Droid has 13D in that skill (12D plus the attribute code of 1D). If you choose two or more, you can divide the twelve dice up however you like — 6D to each, or 5D to one and 7D to the other, and so on. If you like, you may give a Droid more or fewer dice than 12D (out-of-date models should definitely have fewer), but 12D is a typical number.
- You can give a Droid armor by allocating skill dice. Each 1D allocated to armor gives the Droid 1D additional of armor protection.

That's all there is to it.

Rules: Droids and Combat

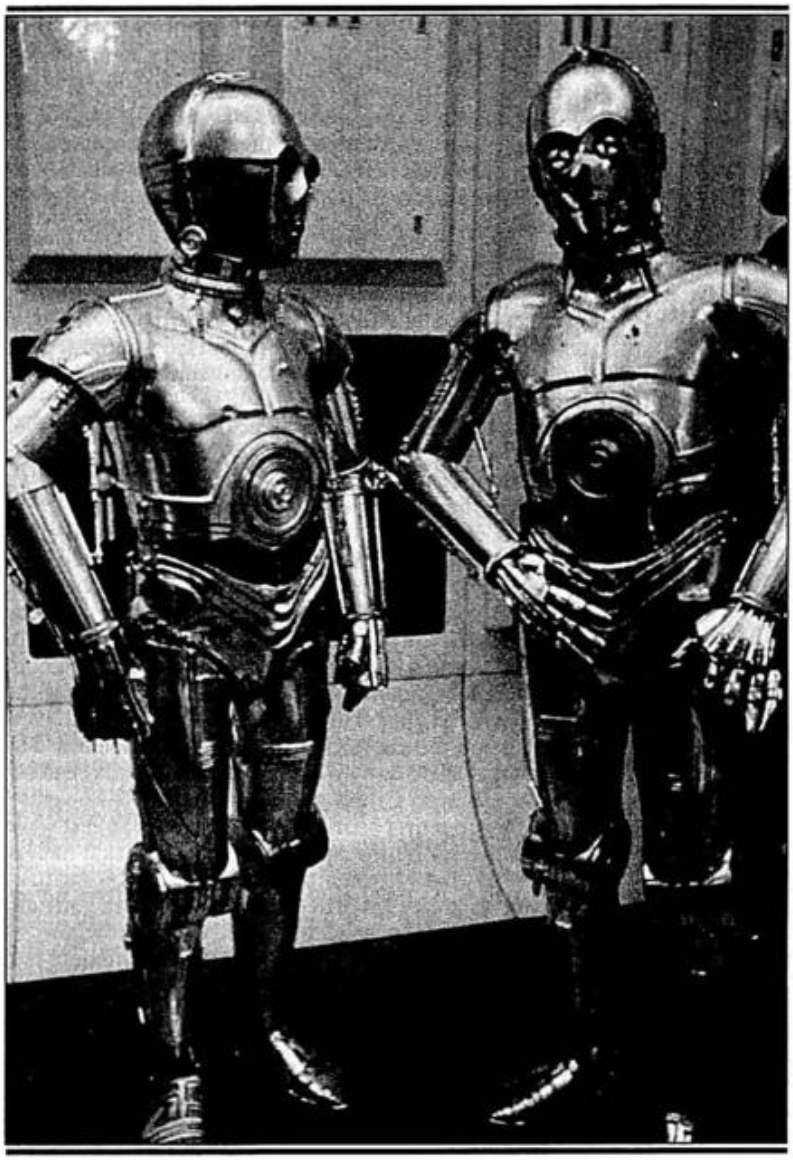
Most Droids are programmed to avoid injuring humans and other sapients. Even when directly ordered to do so, they will not. There *are* some war and secruity Droids programmed specifically to injure people, but they are rare, and are illegal in many systems. Unless a Droid has dice allocated to combat skills, it may not attempt to injure others.

Gamemastering: Droids as NPCs

In the *Star Wars* movies, Droids serve two main functions: they act as comic relief, and as plot devices.

Comic Relief

Droids are a little foolish. They are completely specialized; when they try to do something for which they are not designed, they look rather funny. R2-D2 is not designed to operate underwater, and when his eye pops out of the muck on Dagobah, everyone laughs.



Star Wars: The Roleplaying Game is not a comedy game, but an occasional light moment is in keeping with the spirit of the movies. If things are dragging or nothing much has happened in a while, have one of the Droids say or do something foolish. If you get your players to laugh, you'll respark their interest in what's going on, and the game will get moving again.

Plot Device

What if your players get into a jam and they can't figure a way out?

You should definitely penalize them. After all, dealing creatively with problems is part of the fun of roleplaying. When it comes time to award skill points (see page 94), penalize them a point or two.

On the other hand, you don't want the game to stop dead just because your players are being a little slow. If the plot requires them to escape, or to access a security system, or whatever, and they can't figure out how to do it themselves — then *you've* got to figure out a plausible way to let them do what they need to do.

One good way to do that is to use a Droid. Droids are so limited that the players won't expect them to be much help, and won't rely on them to get out of a jam — so they're a natural way for the gamemaster to intervene.

Example: Chewbacca, Han, Luke, and R2-D2 are walking around the forests of Endor when Chewie triggers a net trap. They're all caught in the net, and suspended in midair. Luke can't reach his lightsaber to free them — so R2 produces a little buzz saw and slices through the rope. Nobody knew R2 had a buzz saw until he used it.

Rules: Droids as Player Characters

None of the character templates is for a Droid character. We didn't include a template, because Droids work very differently from other characters, and we wanted to wait until we expanded upon the basic game before describing how they work.

But if a player wants to play a Droid, by all means let him go ahead.

Give him a copy of a blank character template, and have him read these Droid rules. The player should:

• Decide on the Droid's function. Players can easily play 3PO or R2 units, as we know what those Droids are like — but they can design other kinds of Droids, if they like. The first step is to decide on the purpose for which the Droid was built — which will determine the Droid's skills.

• Choose a name — a combination of letters and numbers.

• Decide what the Droid looks like. Write this on the template under physical description.

• Decide on the Droid's skills and physical abilities. The player may allocate *18D* among one, two or three skills. (Player character Droids get 18D instead of 12D because, well, they're *player* characters — see page 85). Just write the skill codes on the template next to the skill names. Write "1D" next to each attribute.

• If you want your Droid to have special abilities, you must spend dice from your allotment of 18D. Here's how:

1. You may add any tool to the Droid's equipment at a cost of 1D. Here are some possible tools: blaster pistol (war and security Droids only); electric arc welder; buzz saw; electrobinoculars; autochef; jack hammer; trash compactor; comlink; radar; sonar; radiation sensor; barometer; spectrometer; fire extinguisher. If you want another tool, clear it with the gamemaster, but unless the tool is especially powerful, he should let you have it at a cost of 1D.

2. Normally, Droids can move like humans (5 meters per round with no penalty, 10 meters at top speed), weigh 50 kilograms, and have two arms with graspers. You may increase your abilities — move faster, weigh more, or have more limbs — at a cost of 1D per:

• 5 meters moved.

• 50 extra kilograms, or 10 kilograms less weight.

• extra limb.

You may decrease your abilities to get extra dice — 1D per:

• 1 meter decrease in basic movement.

• 1 fewer limbs.

Write up a background for your character, and decide on connections with the other player characters. One possible connection: you could be the property of another player character.

Like other characters, Droids may earn skill points. Skill points *can* be used to increase a Droid's skills, at the normal cost.

A Droid *can* learn a new skill, but must spend 10 skill points and 1000 credits to learn it at 1D+1. (There is a monetary cost because learning a new skill means getting new attachments and software.)

Stock Characters

When you design an important NPC, you may want to spend some time deciding exactly what he's like and what he can do. However, when you introduce a minor NPC whom the players will encounter only briefly, you don't want to spend a lot of time deciding exactly what he's like. Here are some quick-and-dirty guidelines you can use when you need a minor character.

Standard Stormtrooper

Strength: 2D (increased to 3D by armor; see below)
Brawling: 3D
Dexterity: 2D (reduced to 1D)
Blaster: 4D (reduced to 3D)
Brawling Parry: 4D (reduced to 3D)
Dodge: 4D (reduced to 3D)
All Other Attributes and Skills: 2D.

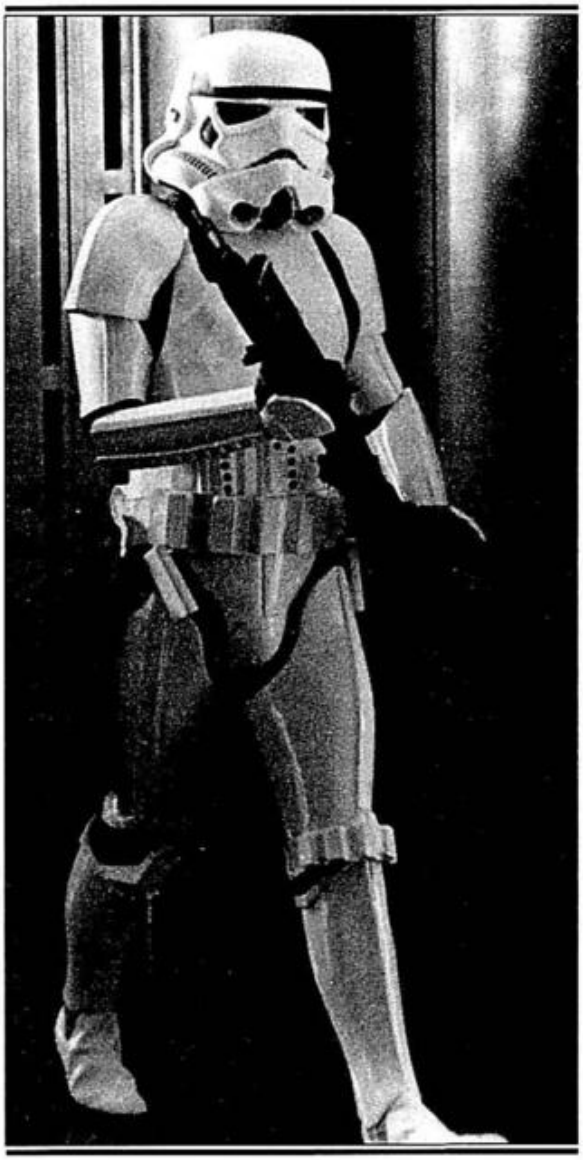
Stormtrooper Armor: +1D. That is, the armor increases the stormtrooper's strength code of 2D by 1D for damage purposes only. It also reduces the stormtrooper's dexterity code and all dexterity skill codes by 1D (see page 47).

Stormtrooper Blaster: The standard stormtrooper blaster has a damage code of 4D. Blaster rifles, with damage codes of 5D, are sometimes used.

Stormtrooper Loyalty: Stormtroopers are completely loyal to the Empire. They cannot be bribed, seduced or blackmailed into betraying their Emperor. They *can* be conned and tricked — but they aren't stupid, and tricking them is not always easy. They can also be commanded: as members of a military unit, they are used to responding to orders instantly. Player characters dressed as officers (preferably with identification to match) with good command skills stand an excellent chance of bluffing their way past stormtroopers.

Although they are fanatically loyal, they are not suicidal, and will surrender if confronted with overwhelming force. They are trained to preserve their own lives when the odds are hopeless — in the hope of surviving to serve the Emperor later.

Stormtrooper Speech: In the *Star Wars* movies, the stormtroopers' voices are always filtered through the speakers in their helmets. Here's a trick: whenever you speak as a stormtrooper, cup your hands over your mouth and speak through them. This gives your voice the same kind of hollow resonance as a stormtrooper's. Whenever you speak this way, the players will immediately know that you're speaking as a stormtrooper.



Standard Human

All Attributes: 2D

How to Use Standard Humans: Occasionally, the players must deal with innocent bystanders or the like who have no particular importance to the plot, but for whom you need to make skill rolls. In this case, assume that John or Jane Doe has 2D in all attributes and skills.

Why is the average player character attribute 3D, while a standard human's is 2D? Because player characters are *heroes.* They're better. That's why they go on dangerous missions and why they are important to the Rebel Alliance.

Example: Roark Garnet wants to enter a weapons shop on the planet Xerxes. He's being sought by the planetary police, and has watched the shop for an hour or so to make sure it isn't staked out. He's still not convinced, and is worried that there may be an ambush inside. He stops someone on the street:

Roark: Excuse me, pal.
Citizen: No thanks. *(Walks on.)*
Roark: Sir, may I. . .
Another Citizen: Get a job. . . *(Walks on.)*
Roark: *(Mutters under his breath.)* All right. Hey, you! Want to make 20 credits?
Third Citizen: Huh?
Roark: All you gotta do is walk into that shop. Don't look at it until I've finished talking to you. Walk into that shop, look around, come out, and tell me what you see.

Does the citizen do what Roark wants? Deciding is easy. Roark is bargaining with the citizen. The citizen's bargain skill is 2D, because he's just a standard human. Use the bargaining rules (see page 36).

Standard Specialist

All Attributes: 2D
Any Three Skills: 4D

Frequently, player characters visit specialist NPCs to purchase goods or services. You need to know what the NPC's skills are. For example, suppose a character's landspeeder needs to be fixed, and he doesn't want to trust his own skills to repair the damage. He goes to a landspeeder repairman. What's the repairman's skill?

You can assume that any professional trains in the skills he needs to use in his profession. In terms of the character design system, he'll allocate the maximum number of dice he can (2D) to those skills. Since a standard human has 2D in all attributes, that means the character will have 4D in his specialized skills.

Many specialists have "bargain" as one of their specialty skills, since most professionals need to bargain with customers to get the maximum for their services.

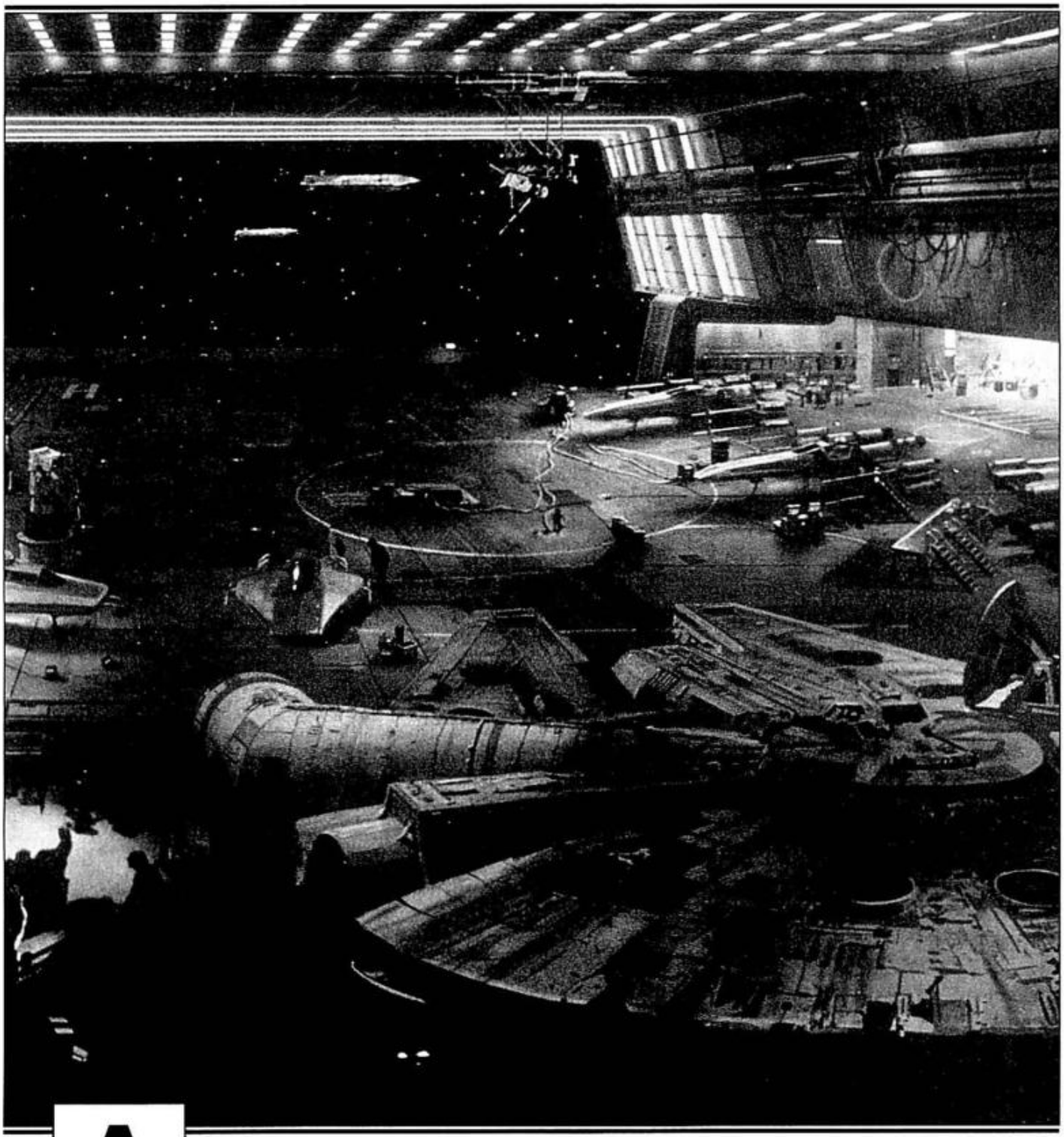
Many specialists employ specialty Droids who are even better with specific skills than they themselves (see page 82).

Don't feel obliged to give *all* specialists skills of 4D. 4D is just the skill of the average professional. On sophisticated planets, or for a higher fee, a player character can find a specialist with a considerably higher skill.

Using Templates

Do you need a bounty hunter? That's easy — just grab the bounty hunter template, and allocate 7D to skills. Don't spend a lot of time puzzling over what skills he should get — just choose skills a bounty hunter *ought* to have, and jot the numbers down quick. (What skills ought a bounty hunter to have? Oh — how about blaster, dodge, hide, search, and streetwise?)

In general, any of the templates can be used as non-player characters.



ADVENTURE SECTION

Chapter One Running Adventures

Packaged Adventures Versus Home Brew

You can play *Star Wars: The Roleplaying Game* using the adventures we publish for it (one is printed in this book), or by inventing your own — or both. Inventing your own adventures for the amusement of your friends can be great fun. However, published adventures can be useful for several reasons:

1. When gamemastering *Star Wars: The Roleplaying Game* the first few times, using a published adventure will help you get a better grip on how to run the game.

2. A published adventure gives you a good model for how to organize and prepare the materials you need.

3. Designing an adventure from scratch can take quite a lot of work. Sometimes you may not have enough time to design one in advance. It's nice to be able to pull out a published adventure on short notice.

4. Even if you don't use a published adventure exactly as written, you may find ideas or plot devices you can swipe and incorporate into your own adventures.

Preparing for a Session

What do you need to do to get ready to play *Star Wars: The Roleplaying Game?*

Read over the adventure. Make sure you know the main events of the adventure and have an idea what characters you'll be called upon to play. Don't worry about memorizing everything — just skim over the adventure and absorb the essentials. Specific details you can improvise, or look up when needed.

Make sure you have copies of everything you need. If you can, photocopy the character templates, so each player can just choose one and write on it. Or photocopy the blank character template (on page 122) and have players enter data from the templates on the sheets. If you can't get photocopies, at least make sure that you have plenty of writing paper and pencils.

If you're using a script (like the one in "Rebel Breakout"), make copies for your players if possible. If need be, they can crowd around the book and read from the same copy, but having several copies is easier.

Make copies of any other materials you think you may need in the adventure.

Make sure you have dice, scrap paper, and pens or pencils.

Invite several friends over for a game.

Get out something to eat and drink. Gaming is a social activity, after all.

When your friends arrive, have them choose templates and customize them. With them, decide on character connections. Hand out the copies of the script, and have the players read it aloud. Then, you're ready to start.

Session Length

Expect to spend three to five hours playing. A short adventure — one or two episodes — might take less. Sessions taking up to twelve hours are not unheard of — but the idea of *that* much fun is too exhausting even to contemplate.

Introducing Characters

Before the session begins, have each player introduce his character to the rest of the group. Keep intros short and to the point. Limit the comments to details like:

• **Name and template type.** It helps contribute to the game's atmosphere if players address each other with their characters' names. One trick is to have each player scribble his character name on a piece of scrap paper, then tuck it into his pocket or prop it up on the table in front of him so the other players can see it. You can encourage players to use character names by using them yourself.

• **Appearance.** Height, weight, gender, plus any distinctive garments, armor, weapons or other equipment carried, etc.

• **Distinctive behavior, attitudes and dialog.** A well-designed character has one or two distinctive personality traits. A Bounty Hunter may examine his surroundings carefully and always sit with his back to a wall. A Kid may jump up and down and shout, "Oh, boy!" a lot. An Outlaw may just smile grimly.

With beginners, you might introduce the characters yourself, giving the players a model of brevity, detail and wit they can follow when they introduce their own characters after they become more experienced. For example:

Gamemaster: Irwin's playing Roark Garnet, a Smuggler. Say hello, Roark.

Irwin: Hello, Roark.

Gamemaster: Roark's jokes haven't improved with age. He's wanted in seven star systems...

Irwin: Just a little misunderstanding with intolerant local officials.

Gamemaster: I believe the charge is "pillage and rapine." Roark has his own starship. Paul is playing a Kid, Jimmy Marbels.
Paul: Hi guys!
Gamemaster: Tell them about yourself, Jimmy.
Paul: I'm eight years old. I ran away from home. I wanna be a space pilot, just like my brother Johnny.
Irwin: Where's Johnny?
Paul: I dunno. Gee, Mr. Garnet. Can I drive your space ship?
Irwin: Forget it, kid.

Getting Things Rolling

One common problem is getting players into an adventure — getting them interested and emotionally involved. In our adventures, we commonly use two techniques:

Scripts

"Rebel Breakout" provides a script you and your players are supposed to read together. Most of our published adventures do so, too. Scripts have several functions:

• *They impart information.* The conversation the players read sets the background for the adventure and tells them what problems they face. Some adventures use a "gamemaster read-aloud" instead — a paragraph or two the gamemaster is supposed to read to his players. Scripts are better, though, because they let the players participate.

• *They help set the mood. Star Wars* has an atmosphere different from other games. Scripts help show the players how they're supposed to talk and act.

• *They're a device to get the players heading in the right direction.* After the players have read the script aloud, and their characters have agreed (as part of the script) to do what's needed for the adventure, they'll have a hard time backing out.

When designing your own adventures, you might consider writing up scripts of your own. In fact, you can do a better job than our scripts do: you can tailor *your* scripts for your own players. We have to write our scripts as generally as possible, so any character can speak any of the parts. You can write parts for the characters you know are going to play.

Be careful, though; roleplaying games are *not* plays. An actor in a play has no choice; he must speak the lines as written, with small allowance for ad libs. A game player must have much more control over his own character — if he doesn't, the game won't be much fun. Scripts are a good way to get players *started* — but don't overdo it. Let the players make all the important decisions; just use scripts to set the scene, and break off before more than one major decision is made.

In Media Res

"In media res" is Latin for "in the middle of things." The phrase is used to describe stories which start in the middle of action — not at the beginning. For example, *Star Wars IV: A New Hope* begins with Darth Vader's Star Destroyer firing at Leia's transport. The story doesn't begin with Leia planning the theft of the Death Star's plans; the plans have already been stolen, and Leia is fleeing pursuit.

Starting an adventure *in media res* is a useful technique. The players are plunged right into the action — they start with something interesting, instead of spending an hour or so getting where the action is. More than that, you don't have to worry about heading the players in the right direction. When someone is shooting at them, they're not going to worry about whether they should accept the mission, or what their options are.

Maintaining a Lively Pace

Sometimes players take a little while to get going. Sometimes things slow down in the course of a game. Sometimes the players get stymied, or can't come up with a way to get what they want, or bicker over who gets to keep some equipment they've found.

Sometimes the players are being too cautious.

Often, the problem is that you've given the players too many options. They become overwhelmed or intimidated by their choices, and can't decide what to do next. You can release their tension by forcing the action.

If it seems to you that things are taking too long and the game is getting dull, you're right. After all, *Star Wars* is a movie of unrelenting action — and so should the game be. It's up to you to get things moving again. What can you do about it?

The Empire Shows Up

The bad guys (whether that's the Empire or somebody else) can always show up. Nothing focuses players' attention like an enemy.

New Information

You give the players new and significant information which gives them a reason to favor one course of action other another.

For example: the ship's hyperdrives have blown out, and it is drifting in space. You tell the players they have a choice of three destinations. They argue about which one to choose, but don't have any real reason to prefer one over the other. They can't seem to decide which would be better — so you tell them the computer comes up with a new piece of information: the first planet has a breathable atmosphere, or there's a technological civilization on one, or there's this guy by the name of Lando...

Emergency!

The ship malfunctions, or a Droid goes haywire, or the asteroid proves to be unstable... whatever. Toss a problem at the players. It will catch their attention, and they'll have to figure out what to do about it.

Time is Passing...

In most adventures, time is important. If the players take too long, the Empire will attack before the evacuation is prepared, or the base will be alerted to their presence, or the Imperial fleet will show up... If the pace is too slow, have an NPC remind the players that time is passing. Don't speak as "yourself," i.e., as the gamemaster: speak as a character in the *Star Wars* universe. If the players don't respond, it's time for stronger measures — the Empire *does* show up, or the base goes to a higher level of alert...

I Have a Bad Feeling About This...

If a character with Force skills is part of the group, tell him he feels a disturbance in the Force. He doesn't quite know why, but he gets the feeling they'd better get moving. Or he has a sense that they should go to the Verpine system — at once. Or he feels that they're being watched...

One of the great advantages of using the Force to get players moving is that you don't have to explain what's going on. The Force is a strange and mysterious thing, and if it acts in strange and mysterious ways, the players will not be surprised. But they'll respect it enough to know better than to ignore such premonitions.

The Unexpected

Something else happens. A black-market dealer shows up with a proposition that (apparently, at least) has nothing to do with the adventure. Or there's a news report that changes the situation. Or one of the Droids wanders off and the player characters suddenly realize they haven't seen him in hours...

It doesn't really matter *what* happens, as long as it's something which grabs the players' attention and gets them going again.

Don't Get Bogged Down in Detail

Star Wars is a game of fast action and adventure. Don't let things drag. Keep the game fast-moving and snappy. If things bog down, skip ahead. It's okay to summarize or compress slow parts of the action. Use cinematic terms like "Dissolve to..." or "Fade to black. Fade in to the cockpit of the *Millennium Falcon*..."

Don't get bogged down in rules details. The purpose of the rules is to let you decide what happens when a player does something, in a fair and impartial way. In other words, the rules are supposed to *help* you keep the game moving. If they're getting in the way, ignore them.

If you can't quite remember the modifier for shooting at a prone target, don't spend a lot of time flipping through the rules looking for the right table. Combat happens fast — finding rules is slow. To preserve the atmosphere of fast action, you'll have to act fast. If you don't remember the modifier, use something reasonable and keep things moving. You decide; which is better?:

Gamemaster One: "Okay the target is prone. There's a difficulty modifier for that, now what was it? Hmmm. Don't recall. Let's see *(flip, flip, flip)*. Page 142... yeah, okay, the table is... there we go. Aha. Okay. Plus five. Now what was the range?"

Gamemaster Two: "Okay! Your blaster goes 'pyew-pyewpyew.' The target's prone, so you need to roll a — oh, uh — a 15. *(Clatter of dice.)* Too bad. The stormtrooper rolls away from your shot, brings his blaster down level and..."

Maintaining Direction

Sometimes, the players just don't do what you want them to do. Sometimes they want to go to Dagobah when you want them to go Tatooine. What do you do?

You have several options:

Improvise Wildly

If you feel secure in your ability to wing it, go ahead. Forget the adventure you've prepared, and ad lib stuff on the spot. If the players really do want to go to Dagobah and you *make* them go to Tatooine, they may be surly and unhappy. That's no fun for anyone.

Of course, winging it is a little risky. You have no settings, characters or plots prepared. Maybe you can rescue a few elements from the adventure you did prepare. (Aha! The *swamp* people of Dagobah, not the *sand* people of Tatooine, and they ride, uh, giant lizards, see, and...) But at best, you'll have to make up a lot as you go along.

Have you ever listened to a jazz band improvise? When they've got things together, it can be wonderful. But a lot of the time it just doesn't work. Their timing is off, or the instruments don't quite mesh...

It's that way when you improvise an adventure. If inspiration strikes and your players are in the right mood, you may have some of the most exhilarating gamemastering experiences ever. But there's also a good chance you'll flounder around, unable to come up with anything more than the tritest plots, least interesting characters, and most stereotyped settings.

Unfortunately, we can't give you a lot of suggestions on how to wing things well. Inspiration strikes or it doesn't.

So, when possible, prepare for adventures in advance. Most of the time your players will cooperate. When they don't, don't be afraid to venture into the unknown.

But if you'll take our advice, stick close to the adventure as written the first few times you gamemaster. The ability to improvise comes with time and practice, but you need some practice under your belt first.

Our Hour of Need...

The characters are, after all, part of a quasi-military organization — the Rebel Alliance. In the real military, soldiers are not allowed to run around doing whatever they want — and if your superior officer tells you to go to Tatooine, by the Supreme Being, you go to Tatooine.

If you want, you can state things as baldly as that. Admiral so-and-so pops up and says, "I order you to go to Tatooine. At once." Anyone who objects is thrown in the brig.

On the other hand, your players may object to this level of coercion. After all, a player is supposed to control his own character's actions. And the Alliance is supposed to be democratic. Ramming something down your players' throats is likely to make them peevish.

So instead, you can state matters in such a way that the players pretty much have to — of their own free will, without anyone forcing their hand — do what you want. Like:

Admiral Ackbar: Well, my human friends, things look pretty grim for the Rebel Alliance.

Player Character: What's the problem, sir?

Admiral Ackbar: Unless we can deliver a message to Tatooine by the end of the week, our whole base on Yavin is at risk of discovery and destruction. We need your help.

What character would refuse? In general, if you present information to the players in the right way, they'll do what you want. Ideally, you can maintain the adventure's direction without ever intervening directly — by planting the right information at the right time, and presenting it in the right light. That way, everything the players do is "their" decision — they just happen to decide to do the "right" thing.

In Media Res Again

One of the advantages of starting any adventure *in media res* is that you never have to worry about heading the players the right way. Someone is shooting at them; they'll worry about that, not their ultimate destination. Plop them into the middle of the problem from the very start.

Players Will Be Players

Obviously, if you're running a prepared adventure, the players have to start by going in the right direction. Later on, you must let them diverge from it. You have to permit scope for player creativity.

Any adventure is only a guide for the gamemaster. Players are far more fiendishly imaginative than we can anticipate. We *can't* write every possibility into an adventure, not only because it would take too much space to do so, but also because we can't always predict what players will do. So *any* adventure requires a certain amount of inventiveness on the part of the gamemaster.

One of the maxims of war is, "No battle plan survives contact with the enemy." You can plan for months — but you never know what the other guy has up his sleeve. In the same way, when designing an adventure we can try to anticipate every possible player response — but no matter how much we do, it's a virtual certainty that *every* group that plays the adventure will do something we hadn't expected. That's one of the great charms of gamemastering — seeing what your players come up with.

Here's an example:

Gamemaster: Of course, the Ewok may have difficulty passing for a stormtrooper. After all, the armor is built for someone 6 feet tall.
Ewok: Kvark! Tyeht donti?
Smuggler: No problem. We build him an R2 suit.
Gamemaster: What?
Smuggler: We take the exterior of an R2, and we put a compartment in it for the Ewok to sit in. We give him pedals, so he can move the R2 shell around.
Ewok: I take flute. Make beep and whistle. Tootle tootle!
Gamemaster: Uh...
Smuggler: No one ever pays any attention to Droids. I bet it'll work.
Gamemaster: Hmm. Okay...

Don't panic. Remember, *you* are just as imaginative as the players; you can manipulate the environment more than they can, and you can be just as sneaky as they are.

If the players find a neat short cut, go with it. The least elegant and most frustrating way to handle player cleverness is to make it fail. "Nope. No R2 parts in the entirety of the space station. Guess that idea isn't going to work." This kind of manipulation is extremely annoying to the players.

On the other hand, nothing is ever easy. Building an R2 shell takes some effort; make them make a Droid repair skill roll or two. Maybe the R2's movements look a little jerky, or the Ewok's tootles are a little unconvincing; even if the stormtroopers never notice, you can make your players sweat a little:

Stormtrooper: "That's a pretty sick sounding Droid. What's wrong with it?"
Player: "Ah, nothing, nothing. Ah, maybe the servomotors need servicing."
Stormtrooper: "Okay. Your ID checks out. Move along."

Maybe the players run into a bunch of Imperial technicians who are fighting a fire and want to commandeer the R2 to open and close security doors to control the blaze. Or maybe another R2 shows up and wants to chat.

You can always use the players' improvisations as hooks for your own ideas, or to create new obstacles later on — but you should always reward player cleverness. After all, dealing with problems creatively is part of what the game is all about.

Script Immunity

Heroes don't die until the final reel — and usually not then. And heroes don't fail — at least, not badly, and not permanently. If they did, they wouldn't be heroes. They have *script immunity;* dramatic necessity makes them immune from failure at dramatic moments.

The purpose of any roleplaying game is to tell a story. The purpose of *Star Wars: The Roleplaying Game* is to tell stories like those of the movies. The rules are a structure that help you tell stories by giving you impartial ways to decide whether actions succeed or fail. But sometimes, the rules get in the way.

When the most important moment of the adventure comes around, for *dramatic reasons,* a character must succeed, or must fail — or the story is not satisfying.

Avoiding Anticlimax

Here's an example. Following rumors and ancient legends, the player characters have travelled half-way across the galaxy in search of the *Prana Lexander,* an ancient scientific vessel which disappeared five hundred years ago. They believe that aboard this ship is, preserved in cryofreeze, an alien philosopher, who is respected as one of the great minds of history by his culture. If they can free the philosopher and persuade him that the Rebellion is necessary, the Alliance will gain powerful new friends.

The players have, after weeks of exploration, found the *Prana Lexander,* freed the philosopher, and persuaded him to help. They are now *en route* to the philosopher's home world. As they exit hyperspace, they are accosted by Imperial customs frigates, which demand to search their ship. They hide the philosopher, and prepare to be searched.

You roll for the Imperial officer's search skill and the players for their hide/sneak skills. The Imperial officer's roll is considerably higher.

Does this mean he finds the philosopher, imprisons all the characters, and the mission is a failure? What an anticlimax that would be! For *dramatic* reasons, you can't let it happen.

What To Do?

You have two alternatives.

First, you can fudge things. If you made the Imperial's skill roll someplace where the players couldn't see the dice, you can always pretend the roll was lower. "Well, he doesn't spot the philosopher. All is well."

Is this cheating? Certainly not! You are not fudging the rules to victimize your players, or to benefit one player at the expense of another. You're fudging them to make the game satisfying. That's a gamemaster's prerogative.

Second, you can use the failure to your dramatic advantage. For example, suppose the Imperial officer does find the philosopher. Does this necessarily mean arrest and mission failure?

Naval Officer: Smuggling of unregistered passengers, eh?
Player Character: Uh, well, no, see...
Naval Officer: The punishment for that is seven years hard labor, you know.

Player: Ah...
Officer: Seven years hard labor. Interesting to speculate: what would a man give to avoid seven years hard labor?
Player: Umm... how about 1000 Credits Standard?
Officer: Seven years is a long time.
Player: 2500?
Officer: A pleasure doing business with you. *(Raises comlink to lips.)* Lieutenant Brawk reporting. No violations to report.

Keeping the Players in the Dark

To make the game satisfying, you must maintain dramatic tension. That means the players must always *think* they can fail. You want them to rack their brains to figure out ways to succeed; to perch in anticipation on the edge of their seats.

If they *realize* they have script immunity — that they'll always bumble through, they'll waltz through the greatest dangers unscathed, you'll always let them succeed regardless — the adventure has lost its edge.

So apply script immunity sparingly; intervene only when you must. And never, ever let the players know what you're doing. They must always think failure is possible. If not, what is the point of playing?

When to Fudge

Also, it's only at the *key moments* that script immunity comes into play. Along the way, botching one part of the adventure or missing a skill roll makes the players' job tougher — but it doesn't throw the whole plot into jeopardy.

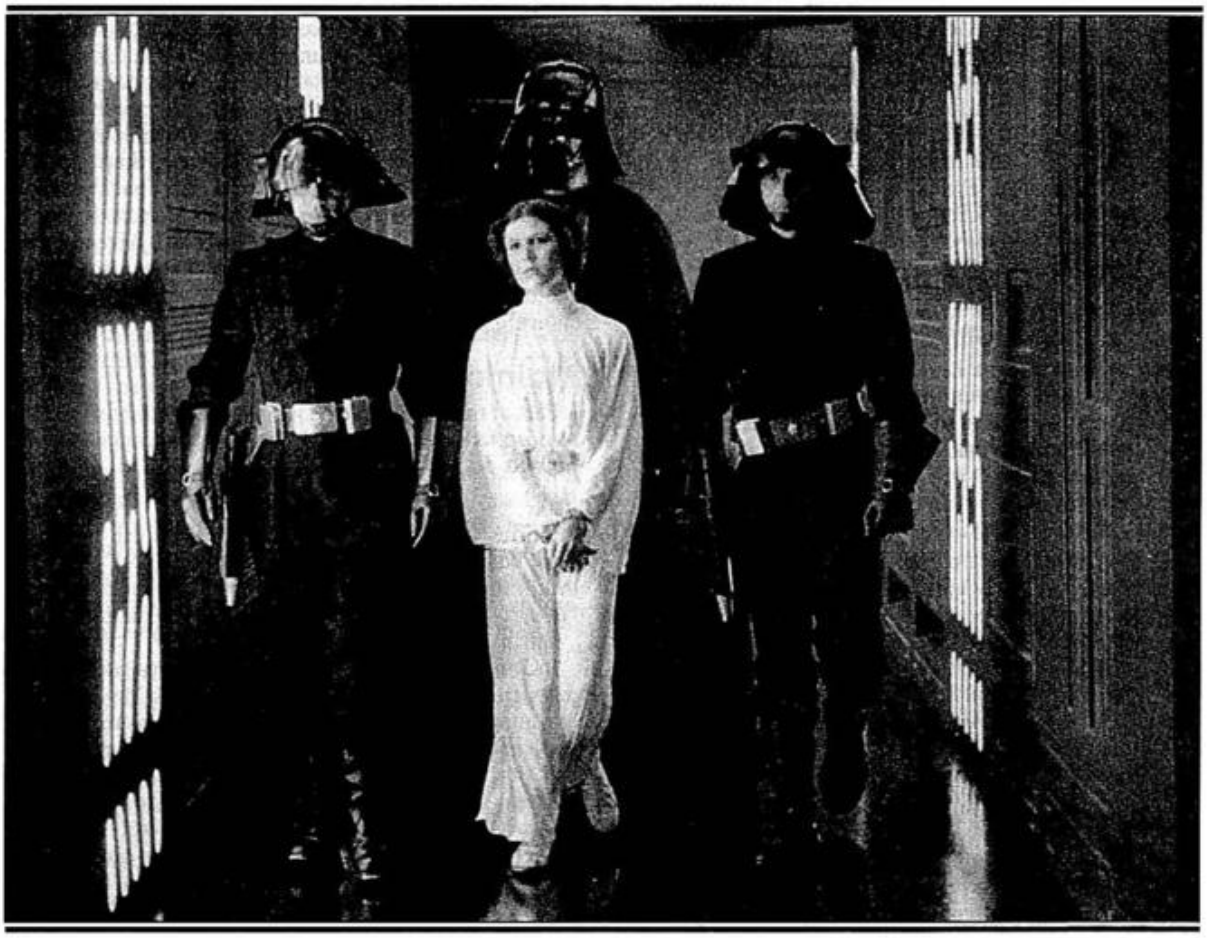
When you *do* need to fudge things, you have a fudge ready made: Force points. If the players botch a critical roll, suggest to them that they might want to spend a Force point. Usually, these should be spent before rolls are made, but you can relax that rule when you need to. Doubling skill codes is usually enough to do the job — and if it isn't, well, the Force is mysterious, and if a character miraculously succeeds when he trusts to the Force, what player is going to complain?

When Can They Fail?

Of course, failure always *is* possible. If the players don't act heroically, they shouldn't be treated like heroes — and normal mortals fail all too often.

In fact, if your players are bickering with one another, acting cowardly, garnering Dark Side points, or forgetting that they're supposed to be on a mission to help the Alliance, failure is a good way to chastise them. Have them captured, stripped of equipment, and imprisoned. Let them improvise a way to escape when they start acting like heroes again.

Even if your players are acting the part, *dramatic* failure can still make a good story. Perhaps they sacrifice themselves to make sure an important document doesn't fall into the wrong hands, or to save a planet from conquest by the Empire. Perhaps they let themselves be captured so that others might escape. This isn't the end of



the story, of course — but it is at least a temporary failure.

If the characters really botch a mission, they should certainly fail — but failure is never permanent for heroes. They don't get what they came for — and that's a hook into the next adventure. To recoup their loss, they must go somewhere else and do better than last time.

Dramatic failure is always acceptable — but random, senseless failure is not.

Heroes Never Die — They Just Get Replaced by Younger Actors

What does failure mean, anyway?

In heroic fiction, unlike real life, people can take great risks and survive unscathed. By all rights, Han, Luke and the rest of the crew should be dead many times over — but they are not, because they're *heroes.*

That's why it's hard to kill someone, completely and finally, in *Star Wars: The Roleplaying Game.* It's not that hard to get mortally wounded, but medicine is so highly advanced that even mortally wounded characters are all right if they get to a rejuve tank. And there are always Force points to spend. In *Star Wars: The Roleplaying Game,* a character has to be pretty determined to die.

You should be very careful about killing player characters. A character who is important to the plot can't be killed in the first reel, because then the plot can't go anywhere. Worse, character death is often anticlimactic: for a hero to die just because a stormtrooper gets off a lucky shot is not very dramatic. A *hero's* death should be a major event, befitting the hero's place in the story. A moment for a few last words, used to impart vital information or express love for friends or family — or to cast defiance in the teeth of the enemy — is a must.

Moreover, players become attached to their characters. A player invests a lot of time and affection developing a character; losing a character is traumatic. A player will accept the loss of his character better if he loses it in an appropriately heroic and dramatic way; he will feel cheated if he loses the character over trivia.

Penalties Short of Death

Suppose the players make a botch of things, but you don't want to kill them. What are your alternatives?

• *Skill or Force Point Loss.* You can let them succeed anyway — maybe NPCs intervene to save their bacon. However, because the players didn't perform so well, reduce the number of skill points they get at the end of the adventure, or don't give them back some of the Force points they spent.

• *Captured.* They can be captured. It happens all the time. Of course, heroes can't be held for long. Probably they'll figure out a way to escape. Or maybe one or two player characters remain free, and come to rescue them. Or a Rebel sympathizer frees them, or they manage to bribe or trick the guard, or a Droid wanders by and they reprogram him to help. If worst comes to worst, they can languish in prison for weeks until help arrives. Or you can send them to the spice mines of Kessel, where they organize the inmates and start a prison revolt...

• *It Gets Tougher.* The failure doesn't compromise the mission hopelessly — it just makes things more difficult. An alarm sounds, or the guard gets beefed up, or the enemy flees. This way, the players know they goofed — but they still have a shot at succeeding.

• *It Gets Away.* The mission fails, but the player characters escape unharmed. This way they *definitely* know they botched things. They'll want to get even — and you should give them the chance. For example, suppose their mission is to go to the Zarkis system and buy a weapon of alien manufacture from a black market dealer. They get there, don't do any spadework, and are surprised when a representative of Jabba the Hutt shows up and outbids them. They've botched the mission — so next time you get together to play, run an adventure in which they try to bushwhack Jabba's emissary, or pursue him and the weapon to another star system, or...

• *Second Best.* The players don't *quite* do what they came to do, but they still "succeed," that is, do something that benefits the Rebellion. They don't get the secret weapon — but they do learn something about Jabba that might let them blackmail him. Or they uncover the plans to a secret Imperial base, so when they report they have a success to counterbalance their failure. If the players botch the grand prize, they can still take second place.

• *Take a Toy Away.* Characters become attached to possessions. A Smuggler would rather lose his right arm than his ship (after all, prosthetics in the *Star Wars* universe are pretty good). If the players really botch things, you can take precious possesions away — destroyed in combat, confiscated by the Empire, left behind in flight, whatever.

• *NPC Scorn.* Everyone hates looking silly. One way to penalize your players is to mock them. Don't do anything "real" to them — don't take away money, possessions or freedom, don't inflict wounds or remove limbs, just tell them that they've failed the Rebellion. Admiral Ackbar is displeased. Other Rebels whisper about them behind their back. Tell them that the most important mission they'll be entrusted with is reading intercepted Imperial dispatches and filling out requisition forms. (That's not true, of course; imagine trying to make a fun adventure out of requisition forms. Next time you play, you'll have to throw them into the fray again — "Admiral Ackbar is doubtful about assigning you this mission, but we have no other choice.")

Maintaining Atmosphere

Part of the gamemaster's job is maintaining a *Star Wars* atmosphere (see page 27). Here are some suggestions on how to do so:

Evil

Stories which involve ethical questions can be fun to play. Making players make moral choices — "Is it right to kill this character?" "Is it right to steal at this time?" "Is it right to lie?" — can be quite interesting.

But it isn't *Star Wars.*

In *Star Wars,* the good guys are good guys, and the bad guys are bad. Some try to straddle the divide; Han Solo is a smuggler, which is a questionable profession, but when you come right down to it, he's got a heart of gold. Boba Fett (for instance) sure doesn't.

There should never be any question as to what's right and what's wrong. Make your bad guys truly bad.

On the other hand, evil in *Star Wars* is not graphic. *Star Wars* is a lot like films from the 1930s; in that era, if you wanted to show a murder on the screen, you'd show one

shadow stabbing another. By contrast, modern movies focus on the knife and show the blood. *Star Wars* doesn't do that; it shows a planet exploding, but it doesn't show Auschwitz.

So keep your bad guys on a refined plane. Yes, the Empire certainly tortures people and commits genocide — that's the kind of guys they are. But don't describe torture or genocide to your players — that's the kind of stuff the camera would never show, and neither should you.

Scope

Star Wars is huge. We're dealing with space opera, here. *Star Wars* characters eat planets for breakfast and play billiards with comets in the afternoon. Everything is always five miles long, or as big as a small moon, or seven million years old. The odds are always 7000 to 1, and you never blow up a landspeeder if you can blow up a planet.

Part of the charm of science fiction is the awe that the scale of the universe evokes. Part of the success of the movies is the ability of 70mm film and Dolby sound to portray that kind of scale. Obviously, you don't have Dolby sound or a wide screen at home (nor a couple of million dollars for special effects), so you can't evoke scale the same way Lucasfilm does.

But you can still try to evoke a sense of wonder. The best way is by comparison:

Player: All right, we turn and attack.
Gamemaster: Are you sure this is a good idea?
Player: Why not?
Gamemaster: It's an Imperial Star Destroyer. It's more than a mile long. It has armament to match.
Player: More than a mile?
Gamemaster: Yup. Here. See this piece of paper? Here's a Star Destroyer *(draws a huge triangle filling most of the page).* Here's your ship *(touches the page lightly with his pen, leaving a tiny dot).* Get the picture?
Player: Uh. Yeah. Ah... gang? Get ready for the jump to lightspeed.

Comparison is best, but there are some other tricks you can use to get across the scale.

• *Gesture.* It's better to *show* someone how big something is instead of describing it. Wave your arms, hold them wide apart to demonstrate huge size, move them *slowly* to represent the movement of a huge object. (Regardless of *actual* speed, big things *seem* to move more slowly.) Make deep, bass rumbling sounds.

• *Use superlatives.* Demonstration is always better, but in extremity, you can be reduced to words. Monstrous, huge, awesome, massive, ponderous, magnificent, incredibly bigger than anything you've ever seen before, massing so many tons that you need to use scientific notation to express the number, powered by zillionwatt fusion generators, with the energy of seven suns... You get the idea.

Make Funny Noises

We're serious. Well, sort of serious. *Star Wars* is filled with good noises. If you have a gift for mimicry, using "sound effects" when describing things can do a lot for atmosphere. If you don't (and lots of us don't), see if one of your players does. We suspect that the odds are better than even that any group of players has at least one person who's memorized sounds from the movies and large chunks of dialog. Go ahead:

tssssCHUNK	(blast door closing)
pyewpyewpyewpyew	(blaster firing)
WAAAAAAAW	(TIE fighter)
zzzzzzhDOOOMP	(ion cannon firing)
rumblerumblerumble	(Star Destroyer)
chirpTOOTLEtwiptwip	(R2 unit)

Props

Nothing makes things "realer" to your players than a physical item they can study, fondle and hold. It's always a good idea to have several props to hand your players at propitious moments in the adventure. In published adventures, we frequently provide props you can remove and hand out. When designing your own adventures, you may want to prepare some yourself.

You can even produce them on demand, with a little imagination.

One prop that is almost necessary for any adventure is a map. This can be little more than pencil scrawl on graph paper, or as sophisticated as a color marker rendering. Frequently you need several maps — one showing the planet in the star system, say; another showing important cities and landmarks on the important planet; a third showing a city's geography; a fourth depicting an important building. It's a good idea to get in the habit of noting each map's scale in the corner — "1 square = 1 light year," or "1 square = 2 meters," or whatever it is.

If the players have their own ship, you may want to draw up detailed ship plans along with them.

You can give them data read-outs on the planets they visit — "the *Encyclopedia Galactica* has this to say," or "the entry in *The Galactic Rim on 100 Credits A Day* reads..."

Promotional material from corporations, restaurant menus, excerpts from museum guides — anything can become a prop.

Keep one thing in mind: though most of the props you use are paper, *there is no paper in the* Star Wars *universe.* (True!) They use electronic data pads and the like for transferring and displaying information. Everything is a data read-out of some kind.

Winding Things Down

Normally, a session of play ends when the player characters have achieved their mission (or botched it beyond repair). But when things are dragging and you're getting tired, you may want to accelerate things a bit.

Some adventures take more than one session to play. One option is to find a convenient break-point, and end the session. You and the players can get together next week to pick the adventure up and complete it.

There are two kinds of convenient break-points: interludes, and cliff-hangers.

Most adventures break into definable episodes (acts, if you will). In fact, most published adventures are broken into episode sections. Each episode presents the players with a major problem they must solve. The end of any episode is a good time to break.

A cliff-hanger is any tense moment in the adventure... the TIE fighters begin their attack; the ship's engines have failed and it is falling through the unexplored planet's atmosphere at an accelerating rate; the Imperial Walker strides through the brush as the players crouch in hiding.

Okay — time to go home.

If you decide to break at a cliff-hanger, be prepared for some flak from your players. They want to *know* what happens next — which is precisely the reason to end at a cliff-hanger. To find out, they have to show up for the next game. But they'll press you to continue running, at least until the current dilemma is resolved.

Ending at a cliff-hanger is, of course, eminently in the tradition of the action-adventure movie, of which *Star Wars* is a part.

Skill Points

At the end of an adventure, you distribute skill points.

In published adventures, we recommend an average skill point award at the end of the adventure. On average, each player character should receive this many skill points upon the adventure's conclusion.

When you make up your own adventure, you should establish an average skill point award in advance. The award should be no less than 3 and no more than 10 points per character (see page 99).

You should vary the actual skill point award depending on:

• *How Well They Did Overall.* If the players solved all your puzzles, came up with ingenious solutions, and out-fought and out-thought all their opponents, give them each an extra point or two — maybe as many as four or five each if they really did spectacularly. If they really blew it, penalize them a point or two — maybe even more.

• *How Well Each Player Did Himself.* If a player really contributed to the game, coming up with good ideas, refereeing party disputes, and acting intelligently, give him a point or two extra. If a player basically did nothing, or actively obstructed the others, penalize him a couple of points.

• *Whether They Cooperated or Bickered.* If the players worked smoothly together, mediated disputes, and in general acted like fellow members of the Rebellion, reward them appropriately. If they bickered, threw temper tantrums, and repeatedly questioned your judgments, penalize them.

• *Whether They Amused You and Each Other.* If you had a good time, that's worth a point all around.

• *Whether They Played in Character.* If a player has his character do something risky, or lose something valuable — because that's how the character *would* act — you should reward him highly. This is a *role*playing game, and a player who is willing to lose something in order to play his role well should always be rewarded. Conversely, a player who acts contrary to his character's nature, or who doesn't bother to develop a personality for his character, should be penalized.

Correlating Events

One thing many of our published adventures do is to break down an adventure's skill point awards by episode. You know how teachers break up the point scores for a test — question one is worth ten points, question two is worth fifteen? You can do the same in an adventure.

For example, suppose the adventure has three episodes, and the total "average" point score for the adventure is 6. In episode one, the players must penetrate an Imperial base and learn a secret code. Perhaps episode one is worth two points; if the players penetrate the base and get out without ever alerting the Imperials, the players gain both points. If they get captured but figure out a way to escape themselves, they get one point. If they get captured and you have to introduce an NPC to save them, they get nothing. Obviously, they do have to escape somehow — or the plot doesn't work — but if they botch things, they should not be rewarded.

You can structure point awards for the other two episodes similarly.

Fixed Awards, Increasing Costs

Please note that the cost of increasing a skill goes up as the skill code gets higher. It only costs three skill points to increase a 3D skill, but six points to increase a 6D one.

However, skill point awards for each adventure do not increase. An adventure is worth 3 to 10 points, plus some bonus points — maybe 15 per adventure at the very most. That *doesn't* change as the characters get better.

That means that as characters get better, they advance more slowly. This makes sense, since a novice can get better fast by learning from others, while an expert is already at the top of his craft, and learns new things only with thought and experimentation.

Chapter Two Designing Adventures

Designing an adventure takes a little imagination and time, but it's not very difficult. Basically, you:

- Come up with a story idea — an interesting problem for the players to solve, an interesting planet for them to explore, or an interesting villain for them to fight.
- Develop a plot around the idea.
- Break the plot into a sequence of episodes, each involving a minor problem that has to be solved, leading to the adventure's climax.
- Translate the problems into game terms, so you know how to resolve them as they occur in play.

What Kinds of Stories?

Roleplaying adventures are stories, which the gamemaster and players tell together. So when you're trying to come up with an idea for an adventure, think about the *kinds of stories* that make sense for *Star Wars.*

Any roleplaying game is well suited to some kinds of stories, and not well suited to others. For example, *Star Wars: The Roleplaying Game* is not well suited to gothic romance. It is well suited to space opera.

What's Space Opera?

It's probably easiest to start by saying what space opera *isn't.* It isn't:

- *Hard science fiction.* Hard science fiction stories pay strict attention to science, and set up interesting problems that can only be solved with scientific knowledge. Space opera does not worry about science. It uses the trappings of science fiction — starships, rayguns, aliens — but it uses them to make for interesting stories (or good visuals on the screen). It doesn't worry about what is possible, given the current state of scientific knowledge. Much of *Star Wars* is flatly impossible — like sound in space, ships moving in complete violation of the laws of Newtonian mechanics, etc.

This doesn't mean that *Star Wars* is *wrong;* it just means that since *Star Wars* doesn't worry about science, neither should you. If your players start asking embarrassing questions about the principles behind the hyperdrive, or how repulsors work, or whether a planet you invent is possible — tell them not to worry about it, or spout pseudoscientific gobbledygook at them until they're satisfied . In *Star Wars,* anything is possible — if it makes for a good story and interesting special effects. The hyperdrive works because we need a faster-than-light star drive to have a galactic Empire. Repulsors work because it's a neat special effect. Any planet you invent is possible — because you're the gamemaster, and if you say the planet is there, it's there.

On the other hand, don't egregiously violate the laws of science; since players must suspend disbelief to enjoy the game, doing something they flat-out know is impossible will hurt the adventure. If something falls up, you'd better have a good explanation for how that's possible.

- *Superscience.* Superscience is another genre of science fiction. Like space opera, it doesn't worry too much about paying close attention to the laws of science. But superscience is still *about* science. In superscience stories, the heroes are always inventing a new gizmo that lets them defeat the alien invaders, or a new widget that blows away the villain. The typical superscience hero is a tinkerer or engineer.

In *Star Wars,* the characters never invent a new device — any more than you invent a new, peaceful use for atomic energy every weekend. They use the devices that exist in their universe. The scriptwriter (or gamemaster) can throw in a device the audience hasn't seen before if he needs it for dramatic purposes — but the characters themselves don't invent anything new.

In your game, as in *Star Wars,* the characters should take the science and technology with which they live for granted. They can buy and repair their equipment, but inventing something competely new is beyond their capacities.

- *Literature.* Exploration of the human psyche, consideration of the nature of the human spirit, philosophical discussion of the nature of life and reality — all this is nice, but let's face it, it ain't space opera.

What Space Opera Is

- **It's got lots of action.** Plots develop briskly.
- **It's got lots of combat.** Every *Star Wars* adventure should have at least one (and preferably several) combat scenes.
- **It pits good against evil.** There's never any moral question in the *Star Wars* movies, and neither should there be in your game. The players should always be good guys, and their opponents should always be swine.
- **It is often cliched.** Sidekicks are (almost) always trustworthy. Dialog is always snappy. Bad guys are always evil. Neutrals always turn out to have a heart of gold (like Han Solo), or to be irredeemably bad (like Boba Fett). The right

always wins. The hero always gets the girl. Well, all right, it isn't *always* cliched.

• **It happens on a grand scale.** Everything is always bigger, better, more explosive, and more powerful. Most movies are satisfied with blowing up the villian's headquarters; *Star Wars* blows up an entire planet. Most movies think a battleship is big; *Star Wars* makes the Death Star as big as a small moon. Most movies deal with the problems of people who are insignificant in the grand scheme of things; the *Star Wars* characters save the galaxy.

Your stories should have some of the same sense of scale. See page 93 for some ideas on how to get scale across.

In general, never let something be huge if you can make it monstrous; small, if you can make it infinitesimal. Design adventures in which players save planets, not villages; fly light years, not miles; defeat monsters the size of the Mediterranean, not ones 8 feet tall.

Outline

So you've got an idea for an adventure. What next?

First, outline the adventure. Break it down into several episodes. Each episode must introduce a problem. Save the resolution of the adventure's major problem for last. Here's an example:

Adventure Idea: The players must go to the Sayblohn system and obtain a stolen art object of great religious importance to the Okfili species.

Episode 1: Getting to planet Sayblohn. Waylaid by pirates.

Episode 2: Landing on Sayblohn. Planet under Imperial occupation. Authorities want to ask questions about laser scars on players' ship, and want testimony against pirates. Players must cooperate without revealing affiliation with Rebellion (or refuse and get into trouble).

Episode 3: Finding art. The characters go to their contact, whose name and address the Rebellion supplied. Contact is dead. Must try to figure out who killed him.

Episode 4: Pursuing murderer. Locating his or her base hidden in the badlands of Sayblohn.

Episode 5: Firefight. Murderer is pirate. Players can either take him out, or call in the Imperials to wipe out the filthy pirates. (If they do, the Empire may find out about art and ask questions about the characters' interest.)

Conclusion: Smuggling art back to ship without the Empire noticing.

Episodes

Think about each episode in your outline.

In general, over the course of a *Star Wars* adventure, you want characters to be able to use all of the major skill types. So each adventure should if possible contain:

• **One episode solved with gunplay.** Combat is fun, and your players will want to release their frustrations by shooting at bad guys at least once during the game. Maybe more than once.

• **One episode involving ship-to-ship combat.** Ship-to-ship combat is a major part of *Star Wars*, and should be a frequent occurrence in the game.

• **One episode involving a chase.** There are chases galore in *Star Wars*, in every conceivable environment with every conceivable vehicle.

• **One episode requiring interaction with NPCs.** The players should be given the opportunity for a little roleplaying — and a chance to use their bargain, con, command, or bureaucracy skills.

• **One episode requiring problem-solving.** It's easy enough to set up a situation that requires a little skull-work to deal with, and players enjoy that, too.

In the example above, episode 1 involves space combat; episode 2 involves interacting with NPCs; episode 3 involves problem-solving; episode 4 requires the use of survival and search skills (and maybe some more problem-solving), and probably contains a chase scene; and episode 5 is a plain, old-fashioned firefight.

If your outline doesn't have opportunities for these five activities, think about throwing in another episode or two to fill the gaps. You can almost always come up with a combat situation, for example; anything worthwhile usually has defenders. Puzzles to solve and NPC obstacles are readily inserted into an adventure too.

Episodes and Sessions

A session of play is the time you spend with your players, from when they arrive to when they leave. An adventure can be completed in one session, or may take several. The end of an episode is a convenient break-point (see page 93), but frequently several episodes are played in a single session.

Non-Player Characters

Each episode should contain at least one interesting non-player character. Even a straight-combat episode will be enlivened by one opponent who has a few skills out of the norm, or a trick or two up his sleeve. The rest can be spear-carriers who do nothing but fire and dodge.

What makes for an interesting NPC?

Distinctive Appearance

If he's human, try to think of an actor, friend, or other human being for him to resemble. Is he thin and jaunty like Peter O'Toole? Emaciated like Keith Richards? Elderly and handsome like Katharine Hepburn? If you don't want to use a "real" person as a model, jot down one or two adjectives to describe the character's appearance — bearded, voluptuous, fat, thin, tall, short, dark, fair, red-headed, bushy eye-browed, etc. It really doesn't matter *what* the adjectives are, just so long as the players have a "hook" on which to hang their visualization of the character.

If the character is alien, try to imagine a weird and unusual appearance. It would be nice if the character's apperance makes sense in the context of his environment (e.g., anything with flippers ought to live in the water). If you can't think of a good alien yourself, steal one from the movies — there are lots, for example, which appear in the bar scene or in Jabba's palace and which are never seen again.

Even if you're using an alien race with which your players are familiar (e.g., Wookiees), think of some distinctive aspect to its appearance — fur color, perhaps, or ear shape.

Distinctive Speech

The *Star Wars* characters speak in all sorts of different modes and accents. Imperial Admirals speak in veddy proper Queen's English. C-3PO also sounds English, but much more like a worried butler. Darth Vader speaks in James Earl Jones's most orotund Shakespearean tones. Han Solo

talks like a lower-middle-class Midwestern American. Luke Skywalker sounds like a teenager from California. About the only accents missing are lower-class and regional British ones.

Vary your accents. Also vary your vocabulary. A scientist uses different words from a laborer.

When aliens speak, you can mangle the language in all sorts of entertaining ways. The alien dialog in "More On NPCs," below is an example. Think of how non-native speakers warp the tongue, and carry this to its logical extreme — alien creatures, who don't even think the same way we do, will have an even tougher time speaking a human language.

To remind yourself of how an alien speaks, it may be helpful to jot down a brief note or line of dialog.

Definite Objective

In any encounter between two people, both usually have some idea what they want to get out of the meeting. When players interact with an NPC, they usually want something from him — information, equipment, or help. NPCs usually want something, too — an interesting conversation, to help the Rebellion, to fight the Empire, money, fame, power, a few kicks, whatever. Knowing what the NPC wants will make it easy for you to roleplay him. It might be helpful to jot down a brief note on his objective.

Skills

If you expect an NPC to use skills, it's advisable to decide what his skill codes are in advance. It's always possible to decide on his codes during the adventure — but then it's one more thing to worry about. If you decide on codes in advance, you can spend time worrying about other things.

It is rarely necessary to design the whole character, establishing codes for every attribute and skill. Usually, you can just jot down the codes for the skills you expect the character to use. If he has to use other skills, you can decide on their codes on the spot.

Example:

Name: Odeon Farnish.

Job: Customs inspector.

Species: Lexlar.

Appearance: three-foot-tall hair-covered hominid — looks like "Cousin It" from *The Addams Family.*

Speech: Always uses infinitives — "To present your passport now, hairless one."

Objective: Willing to be bribed by serious smugglers. Wants promotion, so insists on searching everyone's bags and catching minor infractions. Zealous but greedy.

Codes: Search: 5D+1. Bargain: 4D. Con: 4D. Bureaucracy: 6D.

More On NPCs

When you design an NPC, spend some time thinking about his role in the plot:

Motivation: The Muur's tentacle wrapped even tighter around Roark Garnet's throat. Roark scrabbled at his waist for his blaster, but it wasn't there; the Muur had removed it with another of his innumerable appendages. "I tell you now, Garnet," hissed the Muur. "You bad smuggler. Verr bad. Make Mogroch angry."

Roark choked out, "Mogroch's got to wait. I. . ."

"No wait!" spat the Muur. "Wait long enough. Two days, Garnet. Two days, 10,000 credits. Two days to live for you." It hissed its laughter. Tentacles waving like ropes, the Muur shook Garnet hard, then flung him across the room. The alien was out of the room and down the grav tube before Garnet could struggle to a sitting position, gasping and rubbing his neck.

Information Source: Roark watched in fascination as one insect positioned the stein, another pulled the lever, and the third scooped up his credits. "So, human asks of one called Farseeker," they bowed in unison, producing sound by rubbing legs against legs. They sounded like a violin concerto of spoken language. "Maybe see Farseeker soonback."

"When? Who was he with? Did he say. . ."

"Tch. Tch. Zssss." Two of the grasshoppers, coordinating, shoved the stein across the bar at Garnet. "Memory fails. Since lost sixsister of hive mind, much less RAM, memory very poor."

"Ah," said Garnet, and placed a ten centimeter stack of plastic credit tokens on the bar. "Perhaps this will jar your memory."

One of the insects kicked the tokens, one by one and as fast as a turbolaser, across the empty space behind the bar and into a drawer held open by another.

"Tch. Yesss. Farseeker herenow seven hours since gone. With large tentacled alien of model unknown to me. . ."

Obstacle: The Wookiee said, "Rehntraaaaaa," and pushed Roark rudely away from the door.

"Well, excuse me," said Roark, "but I'm supposed to meet. . ."

The small creature sitting on the Wookiee's shoulder, which Roark had taken for a pet, piped up. "Urartu says, no humans or Droids. It's a house rule of the Contumely Club, I'm afraid."

Comic Relief: "Now," Roark hissed at M-3PO, struggling with his bonds. "Do it now!"

"But sir," responded the Droid. "I am not programmed to attack sapient beings."

"Droid! Listen to me. Just take the feather boa and wrap it around his breathing slits. He's asleep! He won't notice! You don't need to attack him. It's easy."

"Oh, dear. Oh, dear me. What would Master Jarstein think? To inflict harm on a fellow being. . ." M-3PO picked up the boa, and held it gingerly. "I suppose circumstances require it." The Droid walked determinedly across the cell and approached the sleeping guard. Holding the boa up, he spoke again. "Sir? Excuse me, sir? Do you mind if I. . ."

Roark gave a strangled moan as the guard awoke with a start.

Mood-Setting Device: As Roark strode away from the spaceport, a five foot lizard-like alien hopped rapidly to keep up with him. "Welcome to Thpee, honored thir. Need hotel? Know all good rethtauranth. Act ath guide? Thee many hithtoric thightth? Rent thithter? Hourly rateth."

Twists

It's always a good idea to reserve a surprise or two. At the beginning of an adventure, you have to give the players enough information so they can plan intelligently — but the adventure will be a lot more interesting if you keep

some information secret until later. In fact, if you can come up with a twist for every episode, you've got an adventure that will keep your players on their toes.

In general, twists depend on incomplete information. The unexpected happens — or the expected fails to happen.

Coming up with good twists takes imagination and thought. You'll have to work at it, but here are a few suggestions.

• In most adventures, the players have a definite enemy — the Empire, an admiral, a pirate, a bounty hunter, some other villain. The enemy will, of course, have his own plans, which the players won't find out about until those plans develop. Set-piece adventures like "Rebel Breakout" in which the Imperials react but don't initiate actions against the players, should be the exception rather than the rule. Using a villain to spring surprises on your players is an easy way to throw a twist or two their way.

• The "bait-and-switch" is a common twist: the players are told they're pursuing one objective, but, in the middle of the adventure, learn that they're really supposed to achieve a different one. They might have been misled by the Rebellion Command, but, more commonly, the Rebellion has incomplete information, and the players learn more during the adventure. **Example:** The players are told to track down an Imperial courier ship which disappeared while transporting important information. If they can find it, the information will be useful to the Rebellion. During the adventure, the players find that the courier has been destroyed by a previously-unknown alien race, and must locate and establish peaceful contact with the aliens.

• The mission is in fact a trap, and was ordered based on false information planted by the Empire (e.g., the battle for Endor).

• The mission is based on incomplete, sketchy or out-of-date information.

• The player's true antagonists are not who they think they are. In the adventure outlined above, the Empire has no knowledge of the Okfili art object, and have no interest in it — unbeknownst to the players. However, a group of pirates the players have never encountered before *are* interested in it.

• Crucial information is unavailable. The Rebel contact is dead or has disappeared. Or the Rebellion tells the players "we're not telling you the reason for this mission, because we don't want the information to fall into the Empire's hands if you're captured." Or an NPC commander is assigned to the party, and only he is fully briefed — and he dies in episode one or two, leaving the players wondering what to do. If you do choose to be mysterious, though, you're obliged to drop hints about what's really going on during the adventure.

Settings

Remember the moment in the first movie when Luke Skywalker stands and gazes out over the desert of Tatooine, his back to the camera — with two suns hanging in the sky? With a simple double-exposure of film, the movie says: this is an alien world. This is science fiction.

The stories told in *Star Wars: The Roleplaying Game* are the same as stories from any other genre: stories of human desire, greed, foolishness, love, and valor. Many times, you can borrow plots and casts from heroic fantasy or detective stories or historical romances, whole cloth. But what makes your stories indubitably science fiction is their setting.

Star Wars stories are told against the starry skies of space, or the weird vistas of alien worlds. The background is only background — but its presence makes the story feel complete.

When designing your adventure, pay attention to the setting. Spend some time imagining an alien world or an unexpected place. Ideally, each episode should have an unusual and distinct setting of its own.

It's the *details* that make a setting feel real. For example, suppose the players encounter an alien spaceship:

Poor Setting: Ah, the ship is, ah, gold. And the controls look weird. There are markings in some alien script on the controls.

Good Setting: The ship is like a black, streamlined ovoid, with several bulges hither and yon. As you approach, a hole appears, sphinctering open like an iris. Around it bulge what could be muscles.

. . .you find the control room. At least, you think it is the control room. Around you, the air crackles with an ethereal bass hum that reminds you of a distant storm, or a supersonic jet far away. There are no controls in sight.

Most adventures take place on a planet. Fine; decide *what the planet is like.* The movies take one type of terrain and generalize it — Tatooine is an entire desert planet, with an ecology and culture compounded equally of the Sahara, the Moroccan bazaar, and the American Southwest. By saying "desert planet," you conjure up images of wild tribesmen, sere plains, dune seas, short rains and quick-blooming plants, scattered oases, and seedy markets.

Similarly, Yavin is a jungle planet, Endor's moon a forest moon, and Hoth an ice world. You can take any terrestrial terrain type and generalize it.

Or you can take one aspect of our world and twist it. Imagine the world of a red sun, every view dyed in blood. The vegetation might be reddish, too, appearing almost black in the sun's crimson light. Perhaps the planetary

civilization is underwater, the natives swimmers, and humans must go clad in diving outfits. Perhaps the gravity is far lighter than the norm, and pedal-powered flying vehicles the common mode of transportation.

All you really need is one detail, one element alien to normal experience to bring home to the players that they are not in L.A. If you can then tie that element into your adventure, so much the better. Perhaps the players have problems spotting an ambush in the reddish light. Perhaps they must pursue their opponents on pedal-flyers. You'll have fun working at it.

Motivation

All right, you've decided on an outline for the adventure, you've sketched out a few interesting NPCs, you've come up with a twist or two, and you've thought about setting. What next?

You need to decide why the player characters are going to get involved. What's their motivation?

In *Star Wars: The Roleplaying Game*, a typical adventure's goal is to enlist new allies for the Rebellion, or thwart an Imperial operation, or capture Imperial plans, or raid an Imperial base. Since the player characters are all members of the Rebellion, adventure goals are usually intended to benefit the Rebellion or injure the Empire.

Character motivation can be provided by the characters' backgrounds and connections. If you give a Smuggler a chance to pay off the loans on his ship, or an Outlaw an opportunity to get back at the people who killed his children, or an Alien Student a way to learn about the Force, there's little doubt the character will jump at the chance, and persuade the other characters to come along. Similarly, if the connections between two characters are strong, and one is captured or threatened, the other will be strongly motivated.

Usually, just telling your players that the Rebellion wants them to embark on the adventure is enough to get them going. However, hooking in backgrounds and character connections will grab their interest and make for a more compelling story. You can use backgrounds and connections better than our published adventures can, because you can tailor your own adventures to the idiosyncrasies and peculiarities of your players' characters.

Preparing For the Adventure

You've outlined the adventure, decided on motivation, and jotted notes on characters, settings and twists for each episode. The last thing you need to do is to put together the scripts, maps, and other hand-outs you'll use in play.

Scripts

Scripts are a useful tool for getting players into an adventure, and impart information in a painless way. You might consider writing up your own script, making a copy for each of your players. Tailor the dialog to the player characters you expect to be present for the adventure. If you don't know exactly who will show up, try to keep the dialog general, so that just about any character can speak any line (the example on page 114 is written this way).

Maps

By giving the players maps, you help them visualize what's going on. It's always a good idea to sketch any area where combat is likely to take place. You may also want a map of the planet where the adventure occurs, and perhaps smaller-scale maps as well.

It's sometimes useful to prepare two copies of the same map — one for your reference, showing what's really going on — and one for the players, showing them what their characters know or believe.

Props

Other sorts of props are nice, too. See page 93.

Rewards

The last thing you need to do is decide on the rewards for the adventure. Generally, each player should earn between 3 and 10 skill points. See the discussion on page 94 on reducing or increasing skill point awards.

In addition, consider other potential rewards. To some players, money is important, and a profit on the adventure is one possibility. Hints and tidbits about where to find a master for Force training, or ways to increase Force skills may be more important to others. Nifty equipment is another possible prize.

Once you've decided on awards for your players, you're essentially ready to begin. What you have is an extended collection of written and mental notes, some sketchy maps, and maybe a written-out script. That's really all you need to run; the rest is in your head. If you want, you can prepare more thoroughly, plotting out each episode in detail, as we do for published adventures. But in some ways, this is a hindrance rather than a help; the creativity of your players means no episode will go exactly as you planned, so too much preparation can be wasted.

Chapter Three "Rebel Breakout"

An Adventure for *Star Wars: The Roleplaying Game*

Player's Introduction

So you want to join the Alliance, eh? A Rebel's life is not an easy one. Ill-equipped, outnumbered, hunted, and with no refuge, Rebels must constantly battle and elude the forces of the Empire. But the Rebels hold little chance for victory. The Empire's reach is nearly boundless, its power overwhelming.

Even so, all across the galaxy, courageous people like you enlist in the Rebellion, determined to halt the spread of Imperial tyranny. You must join the Rebel Alliance. But how? Where? When?

This adventure gives you and a few other players a chance to enlist in a desolate place called Mesa 291. It won't be easy — and it may not turn out the way you expect. The outcome depends on what you and your friends do — how quickly you react, how cleverly you think, how straight you shoot, and probably how fast you run!

Warning!

Only the gamemaster (GM) should read this adventure before playing. If you plan to run a player character (PC) through this adventure, don't read past this paragraph. Part of what makes adventures fun is not knowing what comes next. Players who read ahead spoil the game for themselves by eliminating the suspense, surprise, and excitement of the unknown from the adventure.

Gamemaster's Introduction

Preparing To Play

Before you (the gamemaster) start the adventure, read it thoroughly, especially if you haven't run many roleplaying game adventures before. It's not too long, and by reading it in advance you'll always know what's coming next and where the plot is going. That way you'll be more prepared when your players do something unexpected — which they will. When you're ready to play, help your players choose their character templates (they'll find them on pages 123-138) and start customizing them according to the rules on pages 7-8.

Next, help your players think up their characters' connections to each other, following the guidelines on pages 8-10. Each PC should know at least one other PC before the adventure starts. Remember, in "Rebel Breakout" none of the PCs are currently active members of the Alliance.

The PCs start this adventure without much equipment. Travelling through Imperial checkpoints with weapons and other contraband is like asking for a long sentence in the Kessel spice mines. They can, however, carry personal gear such as clothes, glow rods (flashlights), and macrobinoculars, but are limited to what they can reasonably carry in a small backpack. Use the standard equipment listed on each template, but remove weapons and other potentially powerful items before play begins.

Adventure Materials

Dice and Paper. In addition to character templates, you need several six-sided dice, pencils for everyone, and some paper for notes and to sketch what the PCs see.

Maps. You also need the three maps printed on page 113. These show the top levels of Mesa 291, a deserted mine on Bothan's Planet. These maps are for your eyes only, since the players should not know the layout of the mine before they explore it. The maps show how the mine looks now, complete with cave-ins and stormtrooper positions. While playing, use the map to keep track of where the PCs are in the mine. As they sneak and charge through the tunnels, mark their positions with a pencil. The numbers on the map indicate places where planned encounters occur along a route the Droid leads the PCs on. "Deo's Route" makes "Rebel Breakout" quick and ready-to-play, without additional planning by the GM. Experienced gamemasters may want to expand the adventure. See page 108 for ideas on how to add more encounters and options into Mesa 291.

Script. You will use the script on page 114 to start your adventure quickly and get your players into their characters. Photocopy and distribute it to the players, or simply crowd everyone around to read from the book when the time comes to use the script.

Adventure Background

A Rebel agent named Tiree told the player characters to meet him at Mesa 291 on Bothan's Planet. He promised to meet them there and fly them in a shuttle to a Rebel base where they can join the Alliance. Unfortunately, the Imperial Security Bureau (ISB) broke Tiree's cover. Alert to this threat, Tiree left his trusted astromech Droid, R2-D0 ("Deo"), and some supplies in the mine for the PCs. Then,

with ISB agents only moments behind him, Tiree flew off in the shuttle to draw the Imperial forces away from the mine.

Tiree bought time for the PCs, but not much. A cunning ISB agent named Barezz guessed that Tiree was recruiting Rebels. Barezz immediately led a squadron of stormtroopers to the mine to capture any Rebels he found. Naturally, they arrive just after the PCs do. To survive this adventure, let alone join the Rebel Alliance, the PCs must elude the stormtroopers and find their escape ship somewhere in the mine.

Mesa 291 is a long-deserted lidium mine that was destroyed in a terrible disaster two generations ago. To this day, plasma fires rage throughout the lower levels. Explosions continually rock the mine that once extended over 500 levels beneath the planet's surface. In fact, only the top five levels remain accessible. Below the second level the mine becomes extremely unstable; portions could collapse at any moment.

Episode One: Deo's Route

Summary

This episode introduces the PCs to Mesa 291 and the desperate situation they find themselves in. It also introduces R2-D0, "Deo" for short, Tiree's astromech Droid. Deo is the main non-player character (NPC) in this adventure. He provides humor, frustration, the navigation coordinates to a Rebel base, and he knows the way to the hidden escape shuttle — he thinks.

Start the Adventure

Use the script on page 114 to start your adventure. The script begins the game quickly and helps your players get into their characters. Feel free to make as many copies as you need to give each player their own script, or let everyone read from the script in the book.

Assign each player one part in the script (such as "1st Rebel," "2nd Rebel," and so on). If you have six players, each player reads one part. If you have five players, one person should read the parts for both the 4th Rebel and the 6th Rebel. If you have four players, another player should also read two parts, the 3rd Rebel and 5th Rebel parts.

You get to read the parts labelled "GM." Your lines describe what the players hear and see, including a holographic message from the Rebel agent Tiree. Help the players read their parts in character by setting an example. Use a different voice when you read Tiree's lines and make beeping noises when playing R2-D0.

When you're ready, start reading the script, and your adventure will take off! When you finish the script, start playing Encounter 1 below.

Encounter 1: Stormtroopers!

The PCs start at area "1" marked on Map 1 on page 113. Give the players a few minutes to figure out what they want to do, but keep them nervous by occasionally making stormtrooper sounds. Searching the tunnels carefully, the troopers will take about 10 minutes to reach them. During this time, the PCs may plan a defense, set an ambush, find a place to hide, start looking for their shuttle, or do anything else they think of. However, they should eventually realize the stormtroopers vastly outnumber them and their only chance of surviving is to find their escape ship and avoid capture in the process.

The PCs should examine the crates of equipment Tiree left for them. You may need to remind them about the crates. A good way to do that is to tell them Deo rolls over to the crates and whoops loudly. When the players open the crates, they find lots of equipment. Describe the contents listed below and let them divide up the gear. Make sure each player writes down what his or her character ends up carrying. Don't spend too long doing this, though. Remind them that the stormtroopers are moving closer every second.

Equipment from Tiree

Seven flight suits. Changing clothes now is asking to be captured, but the suits could come in handy as decoys, slings, nets, etc.

Six headset comlinks. Anyone wearing one of these sets can talk to everyone else wearing one within 10 kilometers. The stormtroopers can't pick up this special frequency and the PCs can't overhear the troopers' comlinks. However, an inspired PC may be able to modify a headset to intercept the troopers' comlinks by making a difficult mechanical skill roll (20 or better). Such a job takes 3D minutes to accomplish.

Five 10-meter ropes. Each rope has a removable grapple hook at one end. The ropes can snap together and each can support 1,000 kilograms (kg), more than all the PCs and the R2 Droid combined.

Four glow rods. Each light illuminates about 20 meters of tunnel. One of them burns out the first time it's used. To determine which one, roll a die for each; highest roll burns out during Encounter 2 below.

Six blaster pistols. Their serial numbers have been laser-scored off.

20 blaster ammo packs. A blaster should run out of ammo at a dramatic moment in a firefight. Reloading takes an easy dexterity roll to accomplish (5 or better).

Four smoke grenades. Each fills 10 meters of tunnel with thick black smoke. Neither the PCs nor troopers can see through the smoke so aiming is difficult. Increase blaster difficulty numbers by 5.

Four grenades. See page 49 for description.

Encounter 2: Into the Tunnels

Once the PCs have divided up their equipment, the action really begins. Whether they ask the Droid which way to go, stand around trying to decide on their own, or attempt to rush off in a haphazard direction, Deo says something about it. Read the following section out loud if the PCs ask Deo for directions. If they charge off he'll follow them. If they mill around and don't go anywhere, Deo tries to show the way.

The Droid stands in the middle of the chamber, turning his domed head slowly to look at one dark tunnel and then the other. With a quiet "whoop dee doo," Deo tilts back, dropping his retractable leg to the ground. He rolls over to the tunnel you entered from, but stops as muffled stormtrooper voices echo down the tunnel. With a frightened "Ooooo!" Deo

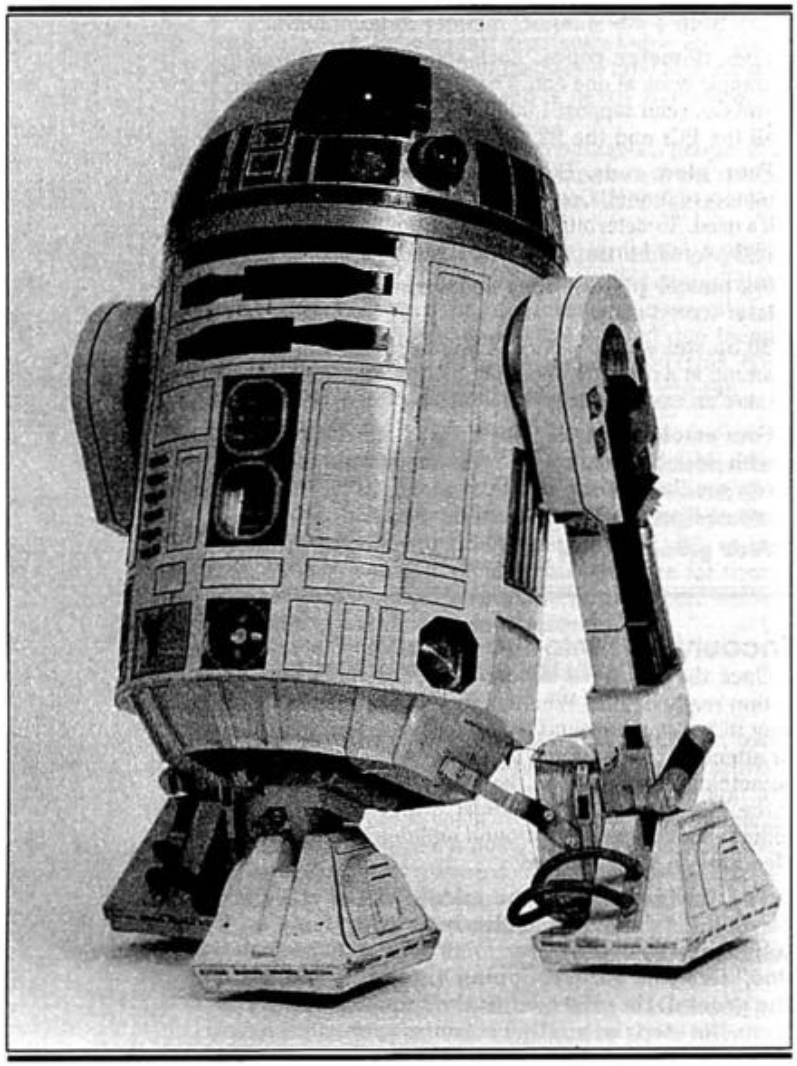
quickly scoots into the other tunnel. From the darkness he beeps impatiently, clearly waiting for you to follow.

The Droid knows one sure way to the hidden shuttle — via the elevators at the tunnel entrance. The route he follows is marked on the maps. The rest of the encounters in this adventure take place along that route; if the PCs take a different route, move the encounters so they occur in roughly the same order, but wherever the PCs are. In Encounter 4, Deo and the PCs discover the stormtroopers have set up a medium repeating blaster right in front of the elevators! After that, Deo happily leads the PCs through the tunnels toward the main shaft, showing only occasional signs of confusion and indecision. From then on he is, of course, guessing how to get to the cavern.

Episode Two: A Dangerous Tour

Summary

In this episode the PCs face an attack by Mynocks, cross the sights of a blaster cannon, get caught under a cave-in, trade shots with stormtroopers, and ignite a plasma firestorm. While these encounters are fraying the PCs' nerves, Barezz harasses them with threats over Mesa 291's PA system. Finally, they reach the edge of one of the deepest man-made holes in the galaxy.



Encounter 3: The Mynock Nest

Cables and exposed power lines hang down in this section of tunnel like the guts of some wounded beast. Energy flashes and crackles every few seconds show that lots of power still courses through the dying mine. Formex pillars and beams shore up the ceiling and walls, casting strange shadows (if the PCs are using glow rods). Deo pauses, filling the tunnel with a soft "Ooooo." Then he begins to roll forward slowly, scanning nervously from side to side with his infrared receptor.

The PCs surprise three Mynocks nesting in this portion of the tunnel. These silicon-based parasitic creatures look like giant manta-rays. They are one of the few creatures that can live in outer space. They often attach themselves to exposed power lines on passing starships. These Mynocks are feeding on the power cables in Mesa 291. The Mynocks attack instinctively to protect their territory — and to obtain new power sources: Deo, and the PCs' blasters! One Mynock swoops toward the Droid, another attacks the first PC. The third waits one round, then attacks during the confusion.

Read the following text aloud to describe the attack.

With a loud, piercing shriek, two creatures swoop down from the ceiling in a shower of blue sparks! Their black, leathery wings beat powerfully as they attack Deo and the first character in line.

What are you all doing?

The PCs must make opposed dexterity rolls against the Mynocks to try anything before the Mynocks reach their targets. The Mynocks' statistics are listed below. Roll to determine the success of the Mynocks' attack, following the hand-to-hand combat rules on page 49. The attack difficulty number is 5. If a Mynock attaches its suction-cup mouth to either Deo or a blaster, the Mynock quickly drains half the energy. This leaves Deo weak and confused, and a blaster more prone to running out of ammo. If the Mynocks stay attached another two rounds, both blaster and Droid are powerless. PCs can recharge Deo with a live power cable and a moderate Technical roll (15 or better).

Shooting a Mynock attached to a PC or Deo requires a 10 or better. Misses hit the character under attack. Roll for damage. Alien knowledge rolls of 10 or better are needed to identify these beasts.

Mynocks: STR: 1D; DEX: 3D; Damage: claws: 1D; bite: 2D.

Encounter 4: Heavy Blaster Blues

Eager to reach the elevators near the entrance, Deo leads the PCs back to the main tunnel. Of course, he doesn't know the stormtroopers have set up a medium blaster cannon there. Whoever enters the tunnel first finds out in a hurry! You can use this encounter the *first time* the PCs enter the main tunnel from any branch tunnel, not just at area 4 on the map.

Read the following text aloud to the first PC who enters or looks down the main tunnel. If the PCs force Deo out first, he zips back howling in fear as soon as he draws fire.

The tunnel you're in opens into the side of the main tunnel. Four magnetic rail tracks that once guided repulsorlift ore cars run down the length of the main

Running Deo

Tiree's Droid, Artoo-Deo, is a wonderful device for providing direction, hints, and information to the players. He also adds comic relief to the entire situation. Deo gives you a way to lead the PCs through the mine, into and out of danger, and from one encounter to another.

The key to making Deo come alive is to give him a strong personality and use him consistently throughout the adventure. As an R2-series Droid, Deo is very similar to Artoo-Detoo from the *Star Wars* movies. He is bright, but stubborn and hard-headed. Astromech Droids don't speak with words, they use noises. He feels a wide range of emotions, and expresses them through assorted beeps, whistles, whines, and shrieks. When portraying Deo make lots of sounds, such as a long whine to express fear or a number of quick beeps to show excitement. This adds flair to a gaming session; not only will your players soon understand your beeps and whistles, they may create some sound effects of their own.

Deo will never do anything to purposely injure the PCs or endanger himself. However, if forced by threats or indignation, he may well charge into a pack of stormtroopers if the PCs don't heed his advice. The better he is treated, the better he behaves. If mistreated, he pouts for a short time.

In addition to leading the PCs to the shuttle, the Droid can do some other important things. Through a computer port, Deo can access the mine's public address (PA) system, display a partial map of Mesa 291 (but only small sections at a time), and open closed blast doors. With his built-in sensors, he can track nearby stormtroopers, jam comlinks, and estimate the depth of the main shaft. He can also control the winches at the shaft, operate any automatic emergency systems that still function (sprinklers, etc.), and communicate with the PCs via computer port video screens.

Running the Stormtroopers

Barezz commands a small stormtrooper squadron. There are three times as many stormtroopers as there are PCs. For example, if you have six PCs, there are 18 stormtroopers. A number of set encounters include specific stormtrooper actions, but you must determine the details. Each description includes enough stormtroopers to match six PCs. Reduce the number of stormtroopers accordingly if you play with fewer PCs.

As you run the stormtroopers, keep in mind that they are tough, aggressive, and persistent — not stupid. They know when to retreat and when to push forward. Remember, as GM you shouldn't compete with the players. You must fairly mediate all encounters and run the non-player characters (NPCs) from the standpoint of what *they* know, not what *you* know. For example, if the PCs set an ambush and are very quiet, march the stormtroopers into it unaware. But if the PCs give themselves away by making lots of noise, decide how the stormtroopers react: they may circle around, set their own ambush, or charge in blasting!

Barezz ordered the stormtroopers to capture the PCs if possible. He wants to interrogate, not bury them. The location of the Rebel base is more important to the Empire than a handful of would-be Rebels. On the other hand, the troopers will do whatever is necessary to stop the PCs from escaping. If at any time all the PCs are unconscious, killed, or captured, the adventure ends — with another victory for the Empire.

See pages 84-85 for more information about stormtroopers.

Stormtroopers: STR: 2D (3D for damage purposes); brawling: 3D. DEX: 2D (reduced to 1D by armor); blaster: 4D (reduced to 3D); brawling parry: 4D (reduced to 3D); dodge: 4D (reduced to 3D). All other Attributes and Skills: 2D.

tunnel. Despite the pipes and cables on its walls, the main tunnel appears big enough to fly a shuttle through!

Suddenly, a huge blaster bolt flashes by! The stormtroopers have set up some kind of blaster cannon near the entrance to the mine — right in front of the elevators.

These stormtroopers want to keep the PCs from crossing the main tunnel, thereby trapping them in half the mine. The troopers have more than enough firepower to accomplish this, certainly enough to dispatch any characters foolhardy enough to charge their position. The cannon is just beyond the range of the PCs' blaster pistols, so these stormtroopers aren't worried about taking hits. Once the shooting starts, the other troopers won't take long to circle behind the PCs if they say put.

Medium Repeat Blaster: Difficulty to hit: Point Blank: 5; Short Range: 10; Medium Range: 15; Long Range: 20. Damage: 7D.

Now that the only route he's sure of is blocked, Deo becomes almost frantic, spinning around and driving from wall to wall. However, he soon decides he can find another way to the cavern where Tiree hid the shuttle. Impatiently, he heads back the way they came.

While the PCs are deciding what to do, Barezz surprises them with another weapon in his arsenal — psychological warfare. By broadcasting messages over Mesa 291's old public address system, Barezz hopes to demoralize and frighten the would-be Rebels. The PA system proves unreliable, so Barezz only manages to make a few sporadic announcements during the adventure, rather than the constant deluge he would prefer. Read Barezz's first announcement to the players.

For the first time in decades, ancient speakers throughout the tunnels crackle to life. A grim, heartless voice announces, "Attention, Rebels! This is ISB officer Mar Barezz. I hold Imperial warrants charging you with treason. Give yourselves up now and the law of the Empire will go easy on you. Resist, and we will hunt you down like womprats."

A loud crackle follows, then the mine falls silent once again.

Encounter 5: Cave-In

Wary of being ambushed, the stormtroopers slow their pursuit as they near the collapsed elevator shaft, allowing the PCs to draw ahead. Although they don't know it,

area 5 on the map is so unstable even the vibrations from a few Rebels sneaking past will trigger a cave-in. (As old as these tunnels are, it's a wonder they haven't all collapsed!)

When the PCs reach area 5, read the following text to the players, or describe the tunnel collapse in your own words.

A low, terrifying rumble resounds from the rock all around you. Pebbles and stones fall from the ceiling, showering the tunnel. Deo whoops a warning and an instant later formex and plastisteel supports give way, cracking and groaning. The tunnel is caving in! As cables and pipes tear apart, sizzling and spewing steam, tons of rock and dirt cascade down, quickly filling the tunnel.

The whole cave-in only lasts a few seconds, from the first falling pebble to the eerie silence that follows. Each character must make a moderate dexterity check (15 or better) to keep from falling down as the cave-in begins. (Shaking your game table can emphasize just how bad things are.) Each person still standing only has a second to run or be buried alive. To reach a clear section of tunnel, each character must make a moderate dodge roll (15 or better). Any PC who fails the dodge roll is knocked unconscious by a falling boulder, then buried by falling debris. These boulders inflict 3D of damage.

Miraculously, other than several unsightly dents, Deo escapes the effects of the cave-in. After the cave-in, the tunnel behind them is blocked.

Anyone not buried can dig out the others. It takes 15 rounds to uncover a PC. Each PC who digs can roll his strength and subtract that many rounds from the base time. Unconscious PCs awaken one round after being dug free. More seriously injured characters may require medical attention (see page 53). If the PCs improvise tools or clever ways to rescue their comrades, reduce the time they take to free their friends. If they take a long time (more than 12-15 rounds), the three stormtroopers from encounter 6 show up to investigate; if that happens the PCs must finish digging out while fighting the troopers.

Encounter 6: Firefight

Three stormtroopers round the corner (at position "A" on Map 1) to face the PCs. One of the troopers immediately yells, "Rebels! Blast 'em!" Each trooper fires a blaster burst, then dives out of sight into a side passage.

Thirty meters separate the PCs and the stormtroopers — medium range for blaster pistols (difficulty 15). Any PC who makes a dexterity roll of 15 or better can get off a shot at the last stormtrooper in the tunnel. The trooper stays at that position to provide covering fire (difficulty 20 to hit him), while the other two circle around the tunnel to attack from position "B." As the ranges lessen, decrease the difficulty numbers accordingly.

One of the first stray shots from a stormtrooper hits exposed pipes on the tunnel wall near the PCs. The pipe ruptures, spraying streams of hot steam into the tunnel. Not only does this make it harder to see (increase all difficulty numbers by 5), the steam also injures any PCs who don't dodge successfully (difficulty 10). Roll 2D for damage.

During the firefight, Barezz broadcasts another announcement.

Over the roar of the steam, the PA speakers crackle to life. The same heartless voice gloats, "Too late, Rebel scum! We found your escape craft and destroyed it. There is no point to continuing this senseless game of hide-and-seek. Surrender and face your destiny!"

Of course, Barezz is lying through his teeth; he doesn't even know if the PCs have a ship or secret escape route.

Improvising Equipment

Mesa 291 is full of old equipment and supplies the PCs can use. The many tunnels and chambers contain pieces of metal and plastic of almost every size, hydrospanners, vibrosaws, beam drills, power prybars, cables, pipes, hinges, servomotors, halon fire extinguishers, tool kits, syntherope — just about anything they want if they hunt long enough. If you describe these supplies as things the PCs stumble across, creative players will find ways to use them to build all sorts of devices.

Remind the players of this wealth of stuff throughout the adventure. Of course, they won't always find just what they need. If they look for something specific, decide how likely it is to exist. For example, it would be reasonable to let them find a loadlifter, but not speeder bikes or weapons.

Anything the PCs find in this ancient mine works sporadically at best. Use this opportunity for characters to test their technical skills.

Encounter 7: Subterranean Explosion

Far underground, perhaps 30 or 40 levels down, a long-burning plasma fire ignites a tremendous explosion. Although this explosion doesn't hurt the PCs or cause any cave-ins on their level, use it to remind them of how dangerous Mesa 291 is. When you describe the explosion, don't let the players know they aren't in danger. This will build a sense of urgency and help keep the action moving quickly.

Far below, a massive explosion sounds, rumbling on as the floor begins to quiver. Dust and crumbling rock rain down from the ceiling and walls all along the tunnel. Then silence returns, and the falling stops, leaving the air thick with tension. Deo chirps softly, then continues on into the darkness of Mesa 291.

After the subterranean explosion, the PCs pass a decrepit computer terminal with a built-in PA speaker and control panel. If they think of it, the PCs can use Deo to tap into the PA system. Every time a character makes a difficult computer programming roll he can make an announcement over the PA system. The PCs can conduct their own psychological warfare against the stormtroopers!

Encounter 8: Firestorm

When the PCs reach area 8 on Map 1 they find the tunnel blocked by a heavy blast door. There is a computer port here. Characters may attempt to open the door by making a technical roll (15 or better), or they can ask Deo to open it. If the Droid performs the action, a power surge in the old port shocks the little fellow until someone pulls him free. A few moments (and grumbling beeps) later,

though, the door snaps open to reveal quite a nasty surprise.

The blast door swooshes open in a shower of sparks as it drags along its tracks. An instant later the ceiling of the tunnel ahead erupts into a raging inferno. As a wave of intense heat blasts out, you hear stormtroopers calling to each other not far behind you. The floor of the tunnel ahead is clear, but heating up quickly. To navigate under the flames, you must crawl across the rough, stone floor.

A quick check down the next corridor shows the only other route is blocked by a cave-in ("C" on Map 1). Reluctantly, Deo decides that the path under the flames is the only way. As the firestorm rages about a half-meter over Deo's domed head, the Droid can roll through unscathed. The PCs must crawl, however, making a stamina roll to withstand the heat (10 or better). Any PC who fails is overcome somewhere in the middle of the tunnel and must be dragged the remaining distance (strength roll of 10 or better to drag an overcome character).

The other end of the corridor is also blocked by a blast door. And this time Deo wants nothing to do with the computer port! A PC must make a technical roll of 15 or better to open this portal. Don't make them check for stamina again, but keep the tension high by describing the intense heat as they work to free themselves. If the PCs don't successfully open the door by the time the stormtroopers arrive and start shooting down the flaming tunnel, Deo plugs into the port as a last resort and opens the blast door.

Once the door is open, overcome PCs need one round to get back on their feet. While they are recuperating, Barezz broadcasts yet another message.

The speakers switch on yet again, and the now familiar voice fills the mine. "Rebels. I grow weary of this hunt. You have 30 minutes to throw down your weapons and surrender. After that I will seal every entrance to this mine and watch cheerfully as it collapses in upon itself — with you trapped inside!" The PA system clicks off.

Deo whistles nervously, looking from one PC to another with his infrared receptor, then heads for the main shaft. Go on to Episode Three.

Episode Three: Across the Chasm

Summary

Three of the biggest challenges of this adventure occur in this episode. First, the PCs must find a way to descend a seemingly bottomless pit to the second level of Mesa 291. Then they must figure out how to cross the gaping chasm to reach the cavern that contains their escape ship (as well as a couple of surprises). While all of this is going on, the PCs must contend with the remaining stormtroopers and the ISB operative, Barezz.

Encounter 9: The Main Shaft

When the PCs reach the main shaft, area 9 on the map, describe what they see by reading the following text aloud.

The final few meters of the main tunnel end at a huge, ominous hole, 20 meters wide. No railing or wall guards this pit; the crumbling edge of the formex floor just drops away into one of the deepest man-made holes in the galaxy. Gusts of smoky wind rise up from the depths, released from raging flames 10 or 20 levels down. Noises, too, drift up: humming power cables, bursts of steam, electric sizzles and sparks, groaning steel beams, crackling fires, and booming explosions.

Flickering orange, red, and yellow lights from the fires cast strange shadows on the shaft's walls and ceiling. Cables hang from winches down into the shaft along the side nearest you. A broken winch and frayed cables hang on the opposite side. Pipes, cables, ropes, wires, vents, and grills of all kinds cover the smooth walls of the main shaft. Cargo nets sway over the chasm from large clips and spikes in the walls.

A ledge completely surrounds the hole.

This is the main shaft of Mesa 291. It plunges down kilometer after kilometer into the depths of Bothan's Planet. Every 20 meters the shaft cuts through another level of the mine. Map 3 provides a side view of the top few levels of this shaft. Show it to the players if necessary to explain the layout to them.

If the PCs followed Deo's Route, they must descend to level 2 and cross the shaft to reach the cavern where their escape ship waits. If they are already on level 2, they just need to cross the shaft. Note that characters can walk all around the hole on level 1 because of the ledge. Level 2 has no ledge.

Throughout this encounter, raging plasma fires and explosions slowly climb toward the top, level by level until they reach the fifth level.

Deo's Reaction

The Droid beeps ecstatically when he nears the main shaft. He recognizes it as the way to the cavern where the escape shuttle is supposed to be. Even if the PCs recall from Tiree's message that the ship is in a cavern, they may not realize that the cavern is behind the giant blast door on level 2 (though the enormous door should be a clue). Without a computer screen to plug into, Deo may not be able to explain, though he tries.

However, Deo soon changes his tune when he realizes that not only must he go near the hole, someone must lower him into it, then swing or carry him across, because he can't do it by himself. The obstinate Droid whistles shrilly and shakes his head vigorously to clearly indicate, "No way, no how." No amount of persuasion or fast talking will change his mind. The PCs can force him to go at blaster-point though, or just push him along by brute force.

The PCs must find a way to get Deo to the blast door on level 2. Bear in mind that he weighs several hundred kilograms and will not cooperate until accident, blaster shot, or stormtroopers persuade him otherwise. Even when he cooperates, he whimpers and beeps protests the whole time.

Descending Into the Depths

There are two obvious ways to get down to the second level. The PCs can climb down the nearest cables to location "D" on Map 3, or they can walk around the shaft and climb down to location "E." To get to "E" they must provide their own rope.

The cables to location "D" are old and rusted. Many appear as though they might snap under even the slightest weight. Create a little tension and suspense in the players

by describing creaking, fraying cables, and moaning, snapping winches. For example, tell the players that the best cables "look like they *should* support you, but you won't know for sure until you try one . . . "

Let the PCs reach the second level with little difficulty if they make successful climb rolls (10 or better). Getting Deo down is another matter. A technical roll of 10 or better is necessary to get the winch working (from the control panels) to lower the Droid. Remember, Deo shrieks and whistles all the way down — which is sure to draw the stormtroopers' attention, if they aren't already on their way.

Getting down to "E" proves more difficult. A technical roll of 15 or better is needed to attach a rope or cable to the broken winch, and an additional roll of 15 is needed to get that winch working. When they get the winch working, roll one die, and consult the table below for a result.

Winch Disaster Table

Roll 1D	Result
1-2	*Winch works.* It whines, smokes, and shudders, but performs perfectly.
3-4	*Clutch slips.* Without warning, the cable starts unwinding faster and faster, dropping anything attached three levels before stopping just above the flames. A technical roll of 5 or better is needed to get it working again.
5	*Winch shorts out.* The entire mechanism fails, leaving whatever is attached hanging half way between level 1 and level 2.
6	*Winch breaks free.* The mechanism snaps loose from its ceiling track, but catches in a tangle of cables. It sways precariously, but can be used safely.

Stormtroopers Arrive

After the Droid or two PCs reach level 2, 12 stormtroopers arrive down the center of the main tunnel on level 1, led by the ISB agent, Barezz. They fire at any PCs they see, but keep their distance and use the side tunnels for cover. Barezz stays back and out of sight, calling for the Rebels to surrender ("We have you trapped now, Rebel scum!"). Barezz doesn't know about the hidden ship below. He thinks the PCs are just retreating to a new hiding place. So he is in no extreme hurry to finish them off here. He is confident that they are slowly running out of places to go and it is just a matter of time before he catches them.

If four or more stormtroopers are incapacitated or killed, the rest fall back to regroup. While Barezz rallies them, the remaining PCs can get down the shaft.

Barezz: DEX: 4D; blaster: 5D; STR: 3D+2; brawling: 5D+2. All other attributes: 2D.

Crossing the Chasm

If the PCs lower themselves to location "D" on Map 3, they still have to cross the chasm. There is a computer port here from which Deo can explain that they're on the wrong side — the ship is behind the blast door across the shaft! If asked for a suggestion on how to get across, Deo activates the level 2 safety net. The net unfolds from the shaft wall and reaches across to the other side. However, the net has deteriorated with age and now features large, gaping holes, frayed plastisteel cables, and bent and dented supports. It may not be real safe, but characters can cross it.

Just staying on the net requires so much concentration that any character who tries to do anything other than climb across must reduce all die rolls by 1D. It takes three rounds to cross the shaft along the net. Each character must make a climbing skill check (difficulty 10) each round. Even if they make their roll, build suspense and excitement by describing the hair-raising climb as cables fray and snap, the net sways and dips, and the flames below rise closer and closer. Any PC hit by a blaster shot must make a dexterity roll of 10 or better to remain on the net. Otherwise, refer to "Falling Into the Pit" below.

Deo cannot cross via the net under his own power. The PCs must figure out some other method. They might swing him across on syntheropes, rig the winches to hoist him over, catapult him across, try to build a bridge, etc. Determine what skill rolls the PCs must make to succeed. Of course, Deo objects to every suggestion. If worst comes to worst, the PCs can leave him behind while they go secure the ship.

Falling Into the Pit

No one wants to fall into a bottomless flame-filled pit, especially would-be Rebels. The PCs should make every effort to avoid plunging into it. But, accidents do happen — especially when hot blaster bolts are flying thick and fast. Give PCs every chance to save themselves if they wind up falling — after all, they're the stuff heroes are made of!

Characters who fall over the edge can try to grab one of the many pipes or cargo nets dangling from the shaft wall. After falling one level, they must make an easy dexterity roll to catch themselves (10 or better). Characters who fail the roll may try again as they plummet, but the difficulty rolls increase by 5 for each level a PC falls. Anyone who falls past the fourth level is engulfed in flames. Let them create a new character once the adventure is over.

Characters who fall past the third level but manage to catch themselves find climbing back up nearly impossible. Not only will it take too long, but the chances of slipping and falling again are great. Those PCs, especially if they're wounded or injured, must wait for rescue. If a fallen PC remains motionless on the shaft wall or lower ledge, the stormtroopers will not notice him. Episode Four explains how to rescue PCs from the shaft.

Stormtroopers Again

While the PCs are attempting to cross the shaft, the remaining stormtroopers and Barezz attack again. Characters on the net or swinging across on cables make very exposed targets. The troopers must make blaster rolls of difficulty 10 and 15, respectively, to hit.

If any PC returns fire from the other side, the stormtroopers retreat back from the edge. As the last PC makes his way over, Barezz jumps out, wielding a thermal detonator! Allow alert PCs one shot at him before he throws the grenade toward location "E." It's a difficulty 15 throw. If he makes the throw allow one PC a chance to kick the thermal detonator off the edge (difficulty 20 dexterity roll) before it explodes.

Once everyone is across, go on to Episode Four.

Episode Four: Final Flight

Summary

This is it! With stormtroopers at their heels, the PCs rush through opening blast doors to discover — a wrecked shuttle and a wounded Tiree?!? What do they do next? Whatever it is, they better do it quickly because there are two Imperial walkers — AT-ATs — closing in on the cavern!

Running This Final Episode

From here on move the adventure faster and faster, rushing toward the ending. Build tension and excitment steadily so your players catch on. When they see that escape is in sight they, too, will speed up. Here are some ways to build the adventure to an exciting conclusion.

• **Ignore the Details.** Don't describe as many details or ask the players to explain their actions at length. Stick to the main actions and important results. For example, when a PC shoots at a crowd of stormtroopers climbing down the main shaft, don't ask which one, assume the PC selects a good target.

• **Decide Quickly.** Don't spend lots of time figuring out results or actions — choose the simplest solution or the first one that pops into your head. Making a fast decision is better than waiting to find the best decision.

• **Pressure Players.** Make your players decide quickly what their characters are doing. Ask, "Okay, what are you doing?" If you don't get an immediate answer, say, "You're just thinking about what you're doing this round." Then ask the next player what his character does.

Encounter 10: The Cavern

As soon as all the PCs who can move reach the ledge in front of the blast doors leading to the cavern (area "E" on Map 3), the giant doors begin to open.

The blast doors draw open slowly, revealing a large cavern. Slumped in a heap beneath a computer port on the other side of the door is Tiree. He wears a smouldering flight suit and appears to have suffered grievous injuries. Beyond him you see a large opening in the cavern wall leading outside! Near the opening lies the wreckage of what was once a shuttle — your ticket out of here! Through the opening, you can see the steady approach of two AT-AT walkers, still in the distance but moving closer. What are you going to do?

Pressure is on the PCs to act fast. Barezz and the remaining stormtroopers don't waste any time starting down after the PCs. The flames and explosions in the shaft seem to be building toward a climactic explosion. The AT-ATs begin taking sighting shots, even though they're still out of range.

A quick examination of Tiree reveals that he needs more attention than the PCs can give him here and now. However, a moderate medical roll (15 or better) rouses him so he can walk on his own. He explains that after eluding the ISB agents chasing him, he circled back to see how the PCs were faring. As he approached Mesa 291, two AT-ATs opened fire and damaged his shuttle. It was all he could do to crash land it in the cavern.

The Cavern

Three massive stone pillars support the roof of this huge cavern. The whole south side caved in long ago, leaving huge boulders and rubble strewn from floor to ceiling. Brilliant sunlight streams through a large opening in the wall opposite the blast door. The opening looks out from the cliff side of the mesa over a long valley. Tiree's smouldering shuttle lies crumpled at one edge of the opening. Over the years, shrubs and small trees have grown in the opening and now conceal it from view, but they don't obstruct the view out.

Despite the light from the opening, the cavern is so big the PCs cannot see much in the darkness beyond the stone pillars.

Escape Ship

The PCs expect to find a working shuttle in the cavern, not a smashed wreck. After describing the wreckage and the empty cavern, pause for a second to let the full implications sink in. Without a ship the PCs have no chance to escape and have struggled in vain.

They may decide to search the edges of the cavern which they can't see. They soon discover not a shuttle, but four Y-wing high-performance starfighters! The fighters are covered with camouflage netting. If Deo is with them, he spots the Y-wings, lets out an exultant whoop, and charges straight toward them. Otherwise a search roll of 10 or better is needed to spot the hidden starfighters.

Each Y-wing seats two, a pilot and a gunner. The gunner controls a swivel ion cannon mounted on the canopy roof. Each Y-wing has a Droid socket designed to hold an astromech Droid like Artoo-Deo. Only by fitting into one of the Droid sockets can Deo feed the necessary hyperspace jump coordinates into the fighters' nav computers. A ramp alongside one craft allows Deo to roll up and into the socket. If the Droid is still in the shaft, a piloting roll of 15 or better is necessary to fly out through the blast doors and to hold the craft steady enough for Deo to roll into the socket.

Rescuing Stranded or Captured Rebels

Once the PCs control even one Y-wing the stormtroopers in the mine really can't hurt them. The only weapon the stormtroopers have that could hurt a Y-wing is the blaster cannon they set up at the entrance — and even it will prove useless if the PCs turn on the fighter's deflector shields. The PCs can fly a Y-wing up or down the main shaft to rescue any PCs stranded there.

To maneuver in the main shaft, the pilot must make a moderate skill roll (15 or better). Whenever a pilot blows a roll, the Y-wing crashes into the side walls of the shaft, or the ceiling or floor of the tunnel. The fighters shouldn't be going fast enough to sustain any damage other than dents and scratches. If the roll is close, the pilot may just scrape paint. Play up any collision, of course, to keep the PCs worried about whether or not their fighters will hold together.

Into the Wild Blue Yonder

When all the PCs and the Droid are aboard, the two walkers arrive outside the cavern (if he has to, Tiree will fly one of the Y-wings). The cavern opening is too high up on the cliff face for the walkers to look or shoot straight in, but they can shoot anything that flies out over them. The PCs have two choices for escaping: fly out over the walkers, jumping to hyperspace as soon as they clear the atmosphere, or fly up the main shaft and out the tunnel. If they challenge the walkers, each fighter should trade a few shots with them before jumping to light speed. The fighters' deflector shields should hold against the walkers for the few seconds they're exposed to fire. Remember, if the PCs got this far they should get away without any permanent damage, but that doesn't mean you have to be easy on them. Let them think they can fail at any moment and the ending will be that much more exciting.

Flying out through the tunnels will challenge any pilot's skill, but can be an exciting finale to your adventure. As the Rebels fly down the tunnels, raising dust and roaring like freight trains, stormtoopers flatten against the walls and floor or dive into side tunnels to get out of the way. Perhaps one or two brave troopers will stand defiantly, blasting away at the fighters futilely. The lead starfighter's gunner can blast anything out of the way and the last ship can bring down cave-ins behind them as they fly out. The medium repeat blaster can be trouble, however. It gets at least one shot before a Y-wing can blast it.

As soon as the PCs jump to hyperspace, they're safe; in a few hours they'll pop out around a secret Rebel base. Soon after landing, Tiree is placed in a bacta rejuve tank and the PCs become full-fledged Rebels, especially honored for having delivered the valuable Y-wings!

STARSHIP DATA

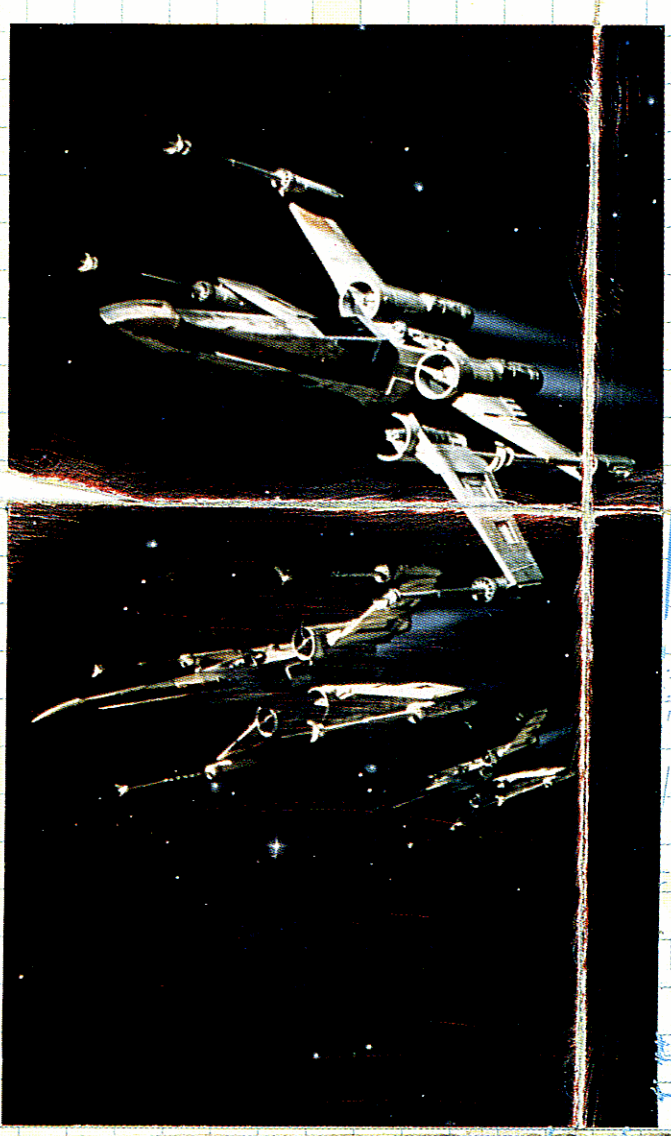
Y-Wing Fighter

The Rebel Alliance's two-man starfighter.

Crew: 2 (plus R2 unit)
Passengers: none
Cargo Capacity: 110 kilograms
Consumables: 1 week
Hyperdrive Multiplier: ×1
Nav Computer: none
Hyperdrive Backups: none
Sublight Speed: 3D+2
Maneuverability: 2D
Hull: 4D+1
Weapons:
One Double Laser Cannon
Fire Control: 2D
Damage: 5D
Proton Torpedoes
Fire Control: 2D
Damage: 9D
One Double Ion Cannon (pivot mount)
Fire Control: 1D
Damage: 3D
Shields:
Rating: 1D

Expanding Mesa 291

This adventure consists of planned encounters that occur in specific order. Beginning gamemasters find such a "linear" format easy to understand and play. Experienced gamemasters, however, may want to expand the adventure to use all of levels 1 and 2, rearrange the encounters, and add new ones. Feel free to modify "Rebel Breakout" any way you want; your options are limited only by your imagination.



INCOM's new T-65 "X-wing" starfighters undergo rigorous battle testing in realistic combat conditions.

INTRODUCING INCOM'S T-65 "X-WING"

Space Superiority Fighter

Incom's all new T-65 X-wing represents the cutting edge in starfighter design. Its high speed, lightning maneuverability, heavy firepower and sophisticated flight and combat systems make this the most formidable spacecraft in production. Truly a "space superiority fighter."

Powered by INCOM MKI hyperdrive modules, the X-wing is the fastest military fighter in the galaxy. And the four separated INCOM 4L4 fusial thrust sublight engines combine this high speed with unmatched acceleration and maneuverability.

Innovative twin split s-foils give the T-65 improved performance in atmospheric flight. In combat the wings deploy in an "X" position, providing better weapons coverage. In either wing configuration, the T-65 presents a very small target.

Four forward firing lasers comprise the X-wing's primary armament; two proton torpedo launchers provide additional punch. A state of the art targeting sensor scans the objective; at pilot command, a shielded multiplexer relays the data to the targeting computer which automatically guides and locks the lasers on target. The targeting sensors can track up to 1,000 moving sublight objects (MSOs) and aquire 20 "bogeys" simultaneously, allowing the pilot to rapidly shift targets in combat.

The X-wing's cockpit is a miracle of miniaturization and functionality. A compact but extremely efficient life support system provides a rich atmosphere, eliminating the need for bulky in-flight spacesuits. Hyper-receptive sensors and long-range communications gear allow the T-65 to operate independently at extreme distances from a home base.

Other innovative system designs include a Droid socket, compatible with [or rapidly adapatable to] most astromech Droids. The socket allows Droid access to damage control. For added flexibility and quick combat maintenance, the astromech Droid performs astrogation duties instead of an internal navigation computer.

The X-wing is in production now; orders are being taken for delivery in eight to twelve standard months. For details and prices, consult any INCOM dealer or contact: INCOM Corp. Customer Service Bureau. NW Coromon Island 102, Fresia LLK231.

The INCOM T-65 X-wing. The starfighter of tomorrow . . . today.

INCOM

Original advertisement from *Galactic Defense Review*
published before nationalization of INCOM by the Empire.

Galaxy Tours Proudly Presents Our Fabulous

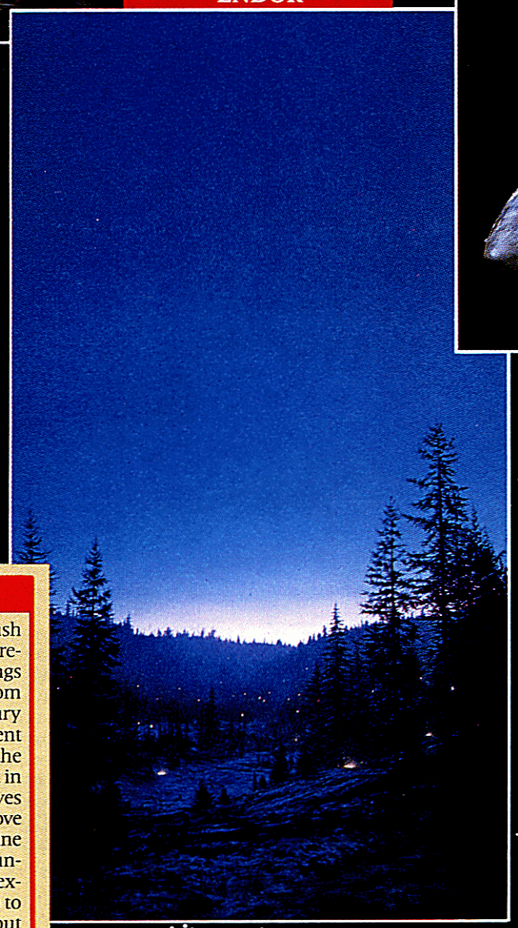
FOUR-WEEK GRAND GALACTIC TOUR

TATOOINE

Week 1:

Your four week fantasy voyage begins on the remote, romantic desert world of Tatooine. Seven days, six nights deluxe accommodations at luxurious *Castle Bocce,* a beautifully restored Pre-Settlement era resort and casino featuring Gamma-class cuisine and accommodations. Bask in the warm rays of Tatooine's binary suns by one of ten multi-species bathing/immersion pools. Live-action Karuki dance shows nightly. Bantha excursions to fabled ancient ruins are offered daily and guests are provided with complimentary landspeeders for shopping trips to the charming hamlet of Anchorhead. For the adventurous, an overnight Krayt dragon hunting expedition, led by professional native guides, runs out of Mos Eisley (liability waiver required). A gala cocktail party aboard an elegant sail barge and a moonlight cruise on the enchanting Dune Sea culminates your visit to Tatooine. Then you're off to your next exciting adventure!

ENDOR



Week 2:

Next stop, the breathtakingly lush forest moon of Endor, a nature-lover's dream come true! Spend your evenings aboard the *Kuari Princess* in your own stateroom and enjoy all the amenities this M-class luxury vessel has to offer; or, if you'd prefer a different kind of "wild life," accept the invitation of the delightful Ewoks and be their honored guest in a rustic Ewok tree village. Live as the natives do, in quaint tree huts hundreds of meters above the forest floor. Experience hearty native cuisine and take part in nightly fireside revelry. Hunting, fishing, hiking, and many other exhilarating outdoor activities abound. No trip to this lovely planet would be complete without a skyhopper sightseeing flight to view the unparalleled natural scenic beauty.

THE KUARI PRINCESS

Your cruiseship for our Grand Galactic Tour is the beautiful *Kuari Princess,* an M-Class luxury liner with accommodations for 3500 passengers and 27 different species.

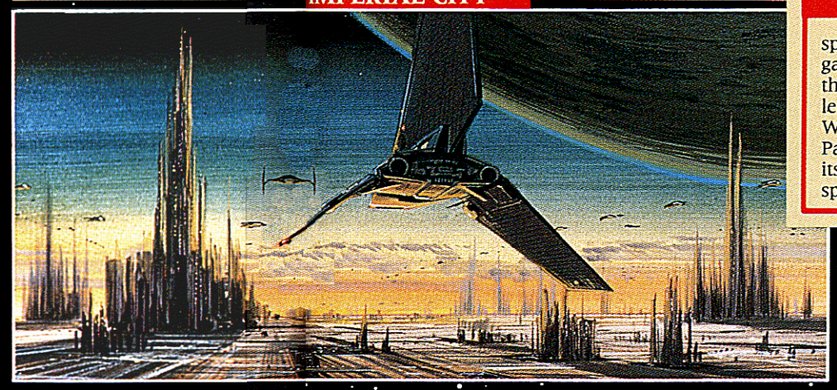
- Staterooms to serve every budget — from the deluxe Royal Suite to economy double berth rooms.
- Fine cuisine artistically prepared by our esteemed Head Chef Chirome and his capable staff, served in the *Princess's* five stately dining rooms.
- Dance the night away in the Grand Ballroom to the soothing sub-harmonics of the ship's orchestra, or jump to the modern sounds of a glizband at *Xerrol's Place,* the swinging onboard nightclub.
- Six swimming pools of various designs to suit any passenger, including a competition-sized NH_3/Hg tank on the Lido deck.
- Deck-mounted miniature Turbolasers for space skeet and asteroid target shooting.
- 15 modern excercise gyms with variable gravity control.
- 45 zero-gee wallball courts.
- A full-sized 20-port slafcourse.
- Tariff-free shopping at *InterWorld Marketplace,* our onboard bazaar featuring wares from worlds all across the galaxy.
- And our friendly, professional crew, dedicated to making your voyage safe, pleasant and enjoyable.

BESPIN

Week 3:

The third leg of your journey takes you to the planet Bespin and the lofty grandeur of Cloud City, the elegant metropolis that has been heralded as, "a city of wonder magically suspended above the clouds." An exquisite private suite awaits you in the sophisticated surroundings of Cloud City, yours for the entire week's stay. Evenings, enjoy gourmet dining, dancing, and games of chance at the many chic nightspots within Cloud City. Spend fun-filled days para-wing gliding or skysailing the thermals in the Tibanna gas breezes. To top off your visit, take a chartered cloud car excursion to the planet's lower atmosphere where you'll fly among the splendorous colors of the gas clouds and savor magnificent views of the fabled Bespin sunset.

IMPERIAL CITY



Week 4:

The crowning finale to your Grand Galactic Tour is a visit to Imperial City itself, where you'll spend an entire week of regal splendor in the cultural nucleus of the universe. Experience the finest the galaxy has to offer in the arts and entertainment. Attend a performance by the renowned Imperial Ballet Company. Visit museums containing vast collections of priceless artifacts and works of art from throughout the Empire. Witness the changing of the Imperial Guard and join a rare tour of the Palpatine Gardens, located on the resplendent grounds of the Imperial Palace itself! Live the magnificence of The Imperial City — a once in a lifetime spectacle!

GALAXY TOURS

Your Passport to Adventure

NO JOB IS OVER THIS LITTLE GUY'S HEAD.

Following the success of our highly regarded R1 line, **Industrial Automaton** proudly announces our new R2 astromech Droid. We've designed so many features into the new R2 that *MechTech Illustrated* called it: *"One of the most versatile, multi-talented Droids we've ever seen... equipped for everything from starship repair to security access to navicomputer interface. The R2 unit can do it all."*

Just look at these impressive features:

- **Supports Over SEVEN HUNDRED Starship Designs!**

Starship reference and repair data for over *seven hundred* ship models are stored in the R2's comprehensive ROM library. R2 interfaces with the starship computer system to monitor and analyze flight performance. R2's complex Intellex IV™ internal computer scans technical files to pinpoint potential problems, find data patterns or debug computer codes — performing *over 10,000 MPF operations a second!*

- **INavTrans *and* Corpstan Software!**

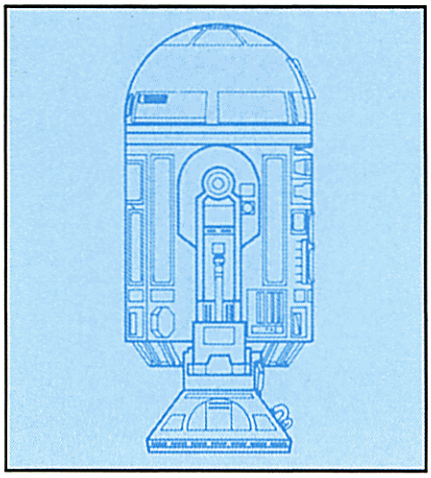
Built-in telecom software allows our compact R2 to communicate with computers under both Imperial Navy Transmission and Corporate Sector Standard communication systems! Custom communications software also available.

- **Standard I/O Jack!**

A retractable jack plugs R2 directly into Imperial-standard computer ports, allowing the Droid direct hard-wired connection to most computers.

- **Heavy and Fine Manipulators!**

Our trusty R2 comes equipped with two all-purpose manipulators: a heavy-duty grasper with 25 kilo lifting capacity and 10 kilo



grasping pressure and a fine manipulator with 2 kilo lifting capacity, three 360-degree rotational joints for complete maneuverability, and micro-adjustment controls allowing better than one micrometer placement accuracy. Both manipulators have a .85 meter reach. They are fully retractable and stow neatly within R2's body when not in use.

- **Extendible Video Sensors!**

A flexible sensor unit allows R2 to examine hard-to-see workspaces. Complete with 360-degree rotational joint, the sensor extends to a maximum reach of .85 meters.

- **Hyperjump Coordinates!**

R2 can store coordinates for up to ten hyperspace jumps in RAM. This capability enables starships with limited navicomputers to make hyperspace jumps — also a real life-saver in the event of navicomputer malfunctions.

- **Wide Sensor Array!**

Sensor systems for almost any purpose, including: a full spectrum transceiver, electrophoto receptors, DERs and heat and motion detectors. All systems are routed to R2's Intellex IV™ internal computer which supports sophisticated analysis programs, such as life-form identification subroutines.

- **Look What Comes as Standard Equipment!**

At no extra cost, our new R2 unit carries: holographic projectors with MultiPhase™ sound, fire-fighting apparatus, welding extensor, electro probe, circular saw, laser cutter and high-powered spot lights!

All the Reliability and Rugged Design You've Come to Expect From Industrial Automaton!

- Three Year Warranty!
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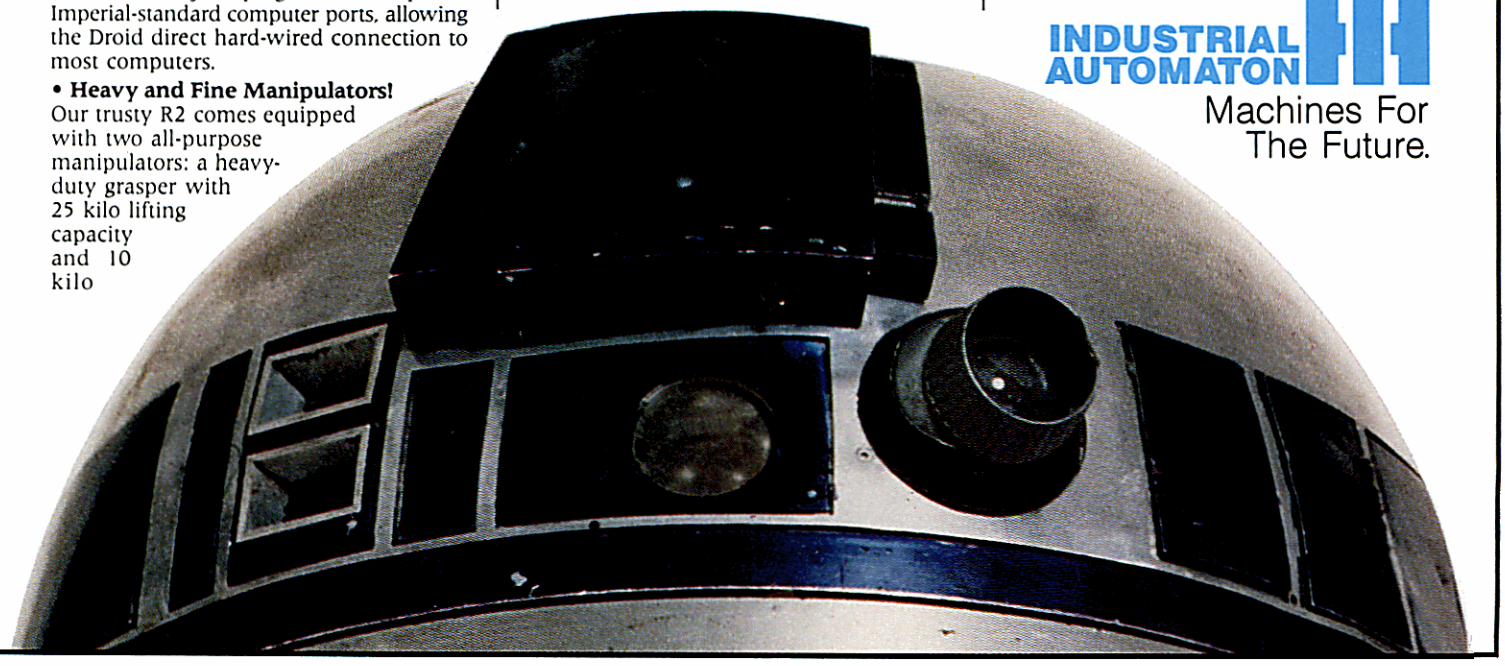
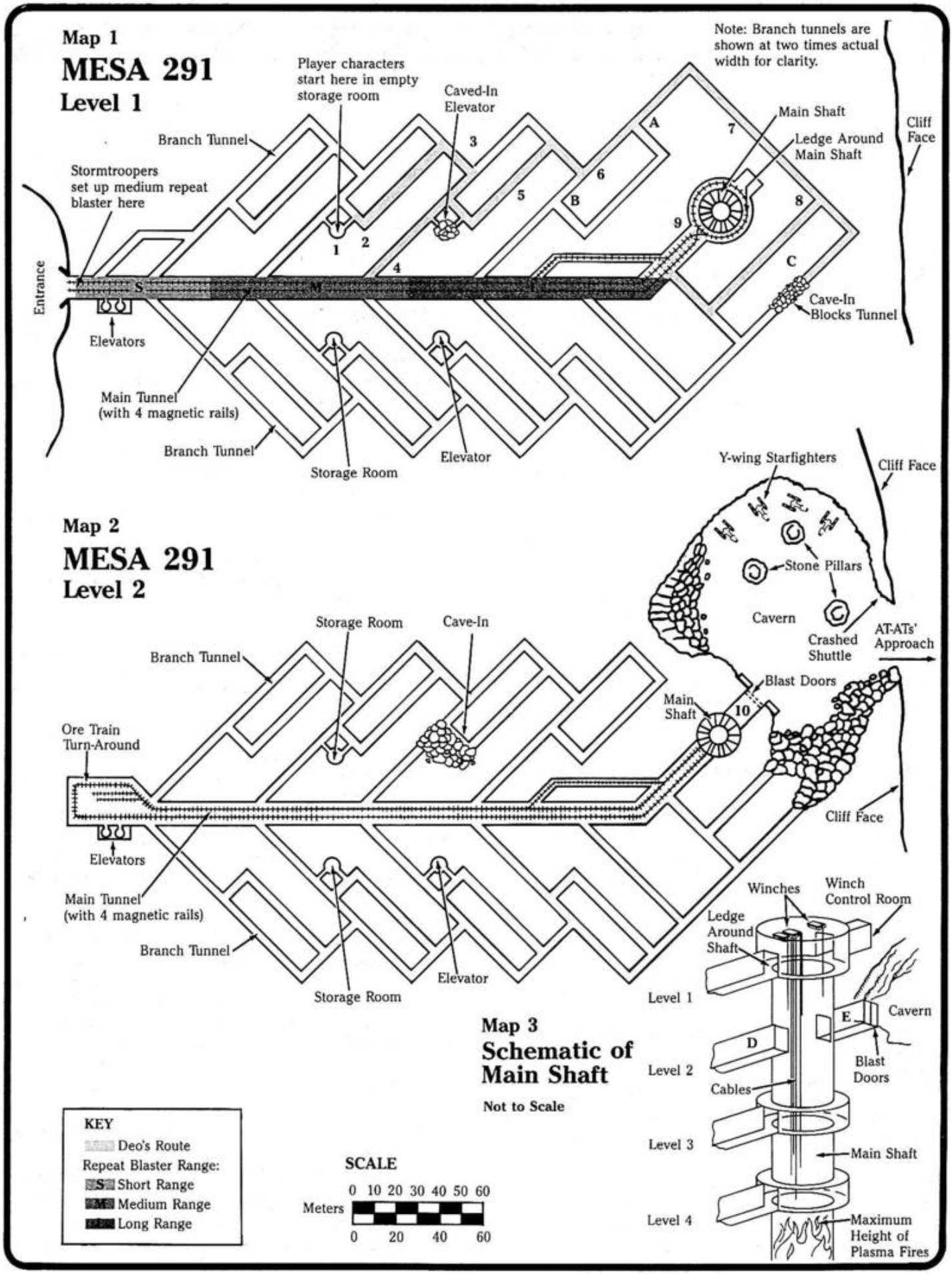
INDUSTRIAL AUTOMATON

Machines For The Future.




Map 1
MESA 291
Level 1
Note: Branch tunnels are shown at two times actual width for clarity.
Player characters start here in empty storage room
Caved-In Elevator
Main Shaft
Ledge Around Main Shaft
Cliff Face
Branch Tunnel
Stormtroopers set up medium repeat blaster here
Entrance
Elevators
Main Tunnel (with 4 magnetic rails)
Branch Tunnel
Storage Room
Elevator
Cave-In Blocks Tunnel
Map 2
MESA 291
Level 2
Y-wing Starfighters
Cliff Face
Stone Pillars
Cavern
Crashed Shuttle
AT-ATs' Approach
Storage Room
Cave-In
Branch Tunnel
Blast Doors
Main Shaft
Ore Train Turn-Around
Elevators
Main Tunnel (with 4 magnetic rails)
Branch Tunnel
Storage Room
Elevator
Cliff Face
Map 3
Schematic of Main Shaft
Not to Scale
Winches
Winch Control Room
Ledge Around Shaft
Level 1
Cavern
Blast Doors
Level 2
Cables
Level 3
Main Shaft
Level 4
Maximum Height of Plasma Fires
KEY
Deo's Route
Repeat Blaster Range:
S Short Range
M Medium Range
L Long Range
SCALE
0 10 20 30 40 50 60
Meters
0 20 40 60

STAR WARS® "Rebel Breakout" Adventure Script

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Directions

Use the following script to start your adventure. Your gamemaster will tell you what part (or parts) to read. Read your lines out loud when your turn comes around. Try to say your lines the way you think your character would talk. Be sure to listen to what the other characters say so you get all the information you need to begin the adventure.

A long time ago, in a galaxy far, far, away...

GM: A Rebel agent, codenamed "Tiree," arranged to help each of you join the Rebel Alliance. Following his instructions, you travelled to an old mine on Bothan's Planet. With your companions, you made your way past warning signs and old fences into the mine.

1st Rebel: I have a bad feeling about this.

2nd Rebel: Look at all these old power cables and control wires! And these magnetic rails! This mine must be huge!

3rd Rebel: Yeah, so no sightseeing. We could get lost forever in here!

4th Rebel: It looks like it's been abandoned for decades. Who knows what kinds of creatures have moved in?

5th Rebel: Animals aren't all we have to worry about. It looks like some of these power lines are still charged! One touch and *zap*!

6th Rebel: Yeah, well, this tunnel isn't in the greatest shape. Hear that rumble? This whole mine is a cave-in just waiting to happen.

1st Rebel: Knock it off! This place is creepy enough without you guys working on my confidence.

3rd Rebel: Let me get this straight. We're supposed to meet Tiree here and fly out in a shuttle to join the Rebel Alliance?

4th Rebel: Well, unless we sprout wings we're not flying anywhere. In case you haven't noticed, this isn't exactly a shuttle hangar.

2nd Rebel: This main tunnel looks big enough, but you'd have to be crazy to try to fly a shuttle in here!

6th Rebel: What do we know about this agent, Tiree, anyway? We've each only met him once. This whole thing could be a trap!

5th Rebel: For what? All we're doing here is trespassing. We aren't even carrying blasters!

2nd Rebel: Yeah, but Tiree already knows enough about each of us to get us 10 years hard labor in the Kessel spice mines.

3rd Rebel: If this was a trap they'd have jumped us already. Let's wait a couple of minutes.

GM: You turn and carefully make your way down a pitch-black branch tunnel to the chamber where you are supposed to meet Tiree. You get there and discover that, except for a few crates, the room is absolutely empty. Agent Tiree is not there.

1st Rebel: I'm telling ya, I have a bad feeling about this.

4th Rebel: So much for our glorious career in the Rebel Alliance. There's a galactic war going on and we're playing hide and seek.

GM: Suddenly, an R2 Droid rolls in and whistles. Its head spins around to look at each of you. It seems nervous and whines softly, "Ooooooooo."

5th Rebel: Great! Just what we need — a cave Droid.

GM: The Droid beeps a few times, then its projector snaps on and a tiny holographic image of Tiree appears. He says, "Welcome to Mesa 291. I'm sorry I can't greet you myself."

6th Rebel: Not as sorry as we are.

GM: "Somehow, the ISB — Imperial Security Bureau — tracked me down. They must have your names, too, so you can't turn back now."

1st Rebel: This whole deal is getting worse by the minute!

GM: "It may only be hours before they catch me, and they'll come after you next."

2nd Rebel: Great. I wanted a welcoming committee, but this isn't what I had in mind.

GM: "I'll lead the Imperials away as long as I can to give you time to escape. I left some equipment and weapons for you. I hope you won't need them."

3rd Rebel: What we really need is a ship!

GM: "The shuttle is in a cavern on the next level down. This astromech Droid, R2-D0, knows the way there. I hope you can fly the craft, because I might not make it back."

4th Rebel: We can fly it, but where to? We're wanted as traitors now!

GM: "Deo holds the navigation and hyperspace-jump coordinates to a Rebel base. You must not let this Droid fall into Imperial hands or they'll learn where the base is. If you have to, destroy the Droid. Good luck — and may the Force be with you."

The message ends and the R2 unit jumps in surprise. The Droid beeps loudly — "uh-ooo, woop woop!" — as it hops around. Then it eyes the doorway.

5th Rebel: Let's not waste any time. If I know the ISB, they won't wait until they get Tiree before they come after us.

GM: A sudden clatter of battle armor echoes through the tunnel. You hear a stern, muffled voice bark, "Weapon team, secure the entrance; first squad, check the branch tunnels. Stay alert, these Rebel scum may be armed!" You hear the click of many blaster safeties as footsteps start moving toward you.

6th Rebel: Stormtroopers! We could be killed. Where are those weapons?

1st Rebel: Never mind the weapons, where's the shuttle! We gotta get out of here.

3rd Rebel: Watch that Droid — he may try to get away.

2nd Rebel: Somebody remind me why I volunteered for this.

GM: The stormtroopers are moving down the main tunnel, so they won't reach you for a couple of minutes — if you're lucky. Now, what are you going to do?

Chapter Four Adventure Ideas

The adventure ideas below are not fully-fleshed adventures, like "Rebel Breakout." They don't provide hand-outs, formal episodes, or anything more than the briefest plot sketch and a couple of characters. You can use them to develop your own adventures; take the plot outline and expand on it, as you wish. Throw in a few intermediate obstacles on the way to the grand finale. Jot down some notes on the important NPCs in the adventure. Prepare scripts and hand-outs for your players — and go.

These adventure ideas serve two main purposes. First, they're a compact way to provide lots of play value. A full-fledged 32-page packaged adventure is usually played in one to three sessions; each of these adventure ideas can be expanded into such an adventure. Of course, a packaged adventure provides all the details you need, which you'll have to provide when you flesh out one of these ideas. Brief ideas require more work on your part, but look at it this way: in a few short pages, they provide the underpinnings for dozens of sessions of play.

Second, by reading over these ideas, you'll get a sense of the different kinds of adventures that can occur in *Star Wars: The Roleplaying Game.* One problem many gamemasters face is that coming up with adventure ideas isn't always easy — especially when you haven't played the game much, and aren't aware of the range of stories for which it is suited. With luck, these adventure ideas will spark your imagination, and get you thinking about other possible adventures.

1. Shine On, Harvest Moon

"Admiral, we are tracking civilian craft in an escape trajectory."

"Broadcast an order to stand down and await inspection by Imperial patrols. Dispatch a wing of TIEs to shoot them down if they fail to acknowledge."

"But, Admiral, they're civilian ships. . ."

"Rebel ships, Lieutenant. You have your orders. Execute them, or I'll find someone else who can."

Background:

Sarrahban System has maintained its neutrality in spite of diplomatic pressures to align with the Alliance or the Empire. An Imperial squadron is sent to persuade the system of the error of its ways. Alliance partisans receive advance warning. As the Imperial squadron winks into existence and prepares the assault, a single freighter and an escort of armed T-16 Skyhoppers lifts from Sarrahban.

Adventure:

Episode One: The freighter and the Skyhoppers are engaged by a wing of TIE fighters as the rest of the Imperial squadron descends to deal with Sarrahban's planetary defenses. Though outnumbered, the T-16s destroy or drive off the TIEs, but the *Harvest Moon,* a 100-ton grain freighter packed with Rebel refugees — and Sarrahban's reserves of stabilized ytterbium, a key element in the production of laser cannon — is struck, disabling the planetary drives. The *Harvest Moon* crash lands in the sparsely inhabited equatorial highlands.

For the moment, the Imperial squadron is busy with Sarrahban's planetary defenses, but as soon as the defenders are subdued, the Imperials will come looking for the downed *Harvest Moon.*

Adventure Objective: To keep the refugees out of Imperial hands and to deliver the stabilized ytterbium to the Rebel Alliance.

Episode Two: To permit access to the downed *Harvest Moon's* landing ramps, the freighter must be righted using the Skyhoppers like tractors. Injured refugees must be treated. The PCs leave the refugees in the shelter of the freighter and search for food in nearby native villages.

Episode Three: Villagers grudgingly give up food and information. The nearest spaceport with repair parts for the freighter is on other side of the ocean.

Episode Four: PCs fly Skyhoppers across the ocean to the spaceport. If they're cautious, they discover it is under martial law before they land. Otherwise they are politely taken into custody by the efficient and menacing spaceport security and delivered to the military attache for questioning. They either talk their way out of trouble, or are imprisoned.

Episode Five: If necessary, they escape from imprisonment. Then they sneak to the spaceport and steal the parts they need. In the process they trigger alarms, and troopers arrive on the double. To escape, the PCs must either reach their own Skyhoppers and overcome the guard, or steal other planetary shuttles.

Episode Six: After a brief confusion at the spaceport, Imperial shuttle craft are dispatched in pursuit. The PCs must either elude pursuit, or shoot it down.

Episode Seven: The PCs return to the freighter, where the refugees report sightings of Imperial search activity. Even

as the PCs are completing repairs, an Imperial cruiser discovers the crash site, reports to Imperial headquarters, and unloads a platoon of mercenaries. The PCs must hold off the mercenaries while repairs are made. (PC Skyhoppers or other craft may engage the Imperial cruiser.)

Episode Eight: The *Harvest Moon* lifts off — and once again finds it must run a gauntlet of TIE fighters to escape to lightspeed. This time, however, the PCs have a head start on the pursuit. In this chase the PCs must push the design specs of the freighter, or perform heroically in the Skyhoppers, or display dazzling gunnery marksmanship and shield deflection, or trust to the Force, to permit the *Harvest Moon* to escape.

Staging Hints:

Characters: The partisan refugees may be drawn from the character templates, or may be supplemented by other stock characters, like the Plucky Lass, Her Arrogant Father the Rebel Leader, the Spry Coot with Wilderness Lore, the Blathering Droid, or the Hideous-But-Inscrutably-Wise Alien Aborigine. Develop the connections and conflicts between these NPCs and the PCs as they confront the challenges of the wilderness and the Imperials.

Settings: An Ecuadorian upland rain forest crash site. Aboriginal alien villages where food and native medical care is obtained. The spaceport under martial law where the PCs must steal parts to repair the *Harvest Moon.*

Script: The PC pilots and crews of the freighter and Skyhoppers report the approaching TIE wing and discuss rendezvous plans in case the freighter is forced down.

Starship Combat: TIEs vs. T-16s and a freighter; breaking through the Imperial blockade with the repaired *Harvest Moon.*

Action Sequences: Sneaking into the spaceport under martial law, shootout with spaceport security and trooper guards, ditching Imperial pursuit on the way back to the disabled freighter, defending the *Harvest Moon* from the cruiser and the mercenaries

Planetside Adventure and Problem-solving: Shepherding injured refugees through a tropical rain forest replete with menaces exotic and mundane; bargaining with aborigines for food and assistance; bluffing the spaceport military attache; finding parts to repair the Harvest Moon

A Shorter Adventure: The aborigines have heard rumors of a derelict freighter crashed along the coast several hundred miles away. One native offers to help the PCs find it if they will take him for a ride in their skymachine.

2. The Silent Witness

"Any wonder the kid doesn't talk? If you'd seen what he's seen?"

"Just that he gives me the creeps, sitting there staring at me all the time with those bulging yellow eyes. . ."

"Ain't as tough as some the big heroes around here, I guess. . ."

"Look, knock it off. . ."

"Aside from having seen troopers murder his parents and a couple dozen other colonists, being stuck inside a spaceship with a bunch of us ugly aliens might be making him nervous."

"Well, the kid must've seen something important, or Skywalker wouldn't be sending us half-way across the galaxy to deliver him to his people."

Background:

The PCs receive a Mayday broadcast from a research station. Alliance HQ okays a request to investigate.

Adventure:

Episode One: The PCs stumble upon a massacre-in-progress at the research station. The PCs buzz the site in their ship, then land and engage in a heated firefight. A motley group of mercenaries and an unidentified group of aliens fight a spirited defense. Suddenly an Imperial gunboat appears and pins down the PCs as the mercenaries scramble onboard. The gunboat is gone before the PCs can pursue.

At the research station, the scene is of efficient death and destruction. A'kazz, a juvenile *schenor sapiens,* is the solitary survivor.

Episode Two: A'kazz is delivered to the nearby Alliance base, where Commander Skywalker seeks to question the young Schenor in private. The PCs are then directed to deliver A'kazz to his nest-guild on Rhamsis Callo.

Adventure Objective: Deliver A'kazz to his relatives on Rhamsis Callo, and persuade the Schenor to join the Rebellion in support of the Alliance. The Schenor are a Force-sensitive species that have so far maintained their neutrality in the Empire-Alliance conflict. Skywalker suspects that the mute testimony of A'kazz will tip the balance toward active Schenor intervention on the side of the Alliance.

Episode Three: When the PCs land at the spaceport of Chafflock, Rhamsis Callo, they find a partially-completed Imperial base built under treaty with the Schenor government. The PCs pass under the watchful eyes of Imperial agents as they journey by reaction car to deliver A'kazz to his nest-guildmaster B'karitz — an influential noble of a powerful province.

Episode Four: Imperial agents attempt to waylay the PCs on their journey. Encounters may include vehicular chases and stealthy attacks and shootouts in wayside accommodations.

Episode Five: The PCs deliver A'kazz. Initially hostile and mistrusting, the nest-guildmaster B'karitz suspects the PCs of having kidnapped the youth, and believes they are holding him for ransom. Once convinced of the PCs' real intentions, the alien interrogates the hatchling in a telepathic trance. Appalled by what he learns from A'kazz, B'karitz vows to block construction of the Imperial base, break the treaty with the Empire, and drive the Imperials from his planet.

Episode Six: The PCs accompany the nest-guildmaster and his nest-warriors to the Imperial base. Summoning the Imperial ambassador, the nest-guildmaster declares the Schenor/Imperial treaty null and void, and demands that the Imperials leave at once.

The Imperials pretend to cooperate, expressing great distress at the obvious misunderstanding and the lies spread by the Alliance agents. In the meantime, troopers are summoned by secret alarm, and the Schenor and PCs are surrounded and attacked.

The PCs join the Schenor in defense. The PCs' ship lies close to hand, if they can only break through the encircling troopers. Once at the ship, B'karitz can summon aid from other Schenor nobles, and the PCs can attack the Imperials or pursue fleeing Imperial ships. If the am-

bassador's cruiser can be disabled and boarded, the ambassador might be returned to Rhamsis Callo for local justice.

Staging Tips:

If necessary, prompt the PCs to search for survivors at the massacre scene.

A'kazz should stick close to the most cynical, hard-hearted PC and stare sadly at him with his big, yellow eyes. Play on the sentimental value of this pathetic alien orphan for all he's worth.

The Schenor are eight-foot samurai catmen with a traditional distrust of outsiders, a respect for the martial arts, a rigid code of honor, and a deep commitment to family and kin. Schenor nobles are all-powerful; Schenor peasants and middle-class are obsequious and servile.

Rhamsis Callo Spaceport looks like a modern airport designed like a California mission. Callo architecture is of red sandstone decorated with earth-tone clay geometric ornaments. Callo's reaction cars are horribly noisy, inefficient ground-effect vehicles that look like massive 1960s Cadillacs and are much more powerful and fast than safe and maneuverable.

3. The Lap of Luxury

"You're kidding. Him pose as a refined aristocrat? He's got the charm and social reserve of the Immortal Sarlacc."

"Look, we're all a pretty rough bunch here, but the ambassador needs an escort. And that escort is going to have to be pretty resourceful to make sure this little gathering stays secret."

"Swell. A luxury liner crawling with Imperials. And we're going to hold a little tea party for the Alliance ambassador and the Gaddrian ambassador right under their noses."

"Right. And you're not going to screw it up — 'cause you're all alone out there. No Alliance strike force to blast its way through the recreation deck and rescue you."

"Hey — no way I'm going to wear that thing. No way."

"Gee, Roark. You might look cute in ruffles. . ."

Adventure:

Episode One: A yacht is pursued by an Imperial frigate. Suddenly a flight of Rebel ships (piloted and crewed by player characters) drops out of hyperspace, and engages and destroys the frigate. Four passengers are rescued from the yacht, and an accident is staged with the hulk of the frigate.

Episode Two: The passengers — two Alliance Intelligence officers, an Alliance sympathizer from an influential Imperial noble house, and an ambassador of the provisional Alliance government — are delivered to a hidden Rebel base. The PCs are selected to accompany them for a luxury tour on the liner *Silver Star.*

As the wealthy and powerful relax and savor the pleasure cruise, the Alliance ambassador is to meet with the head of a senatorial faction sympathetic to the Alliance to discuss the establishment of a fifth column within the Empire itself, aiming at removing the Emperor and restoring the power of the Senate.

Adventure Objective: The PCs are to masquerade as aristocratic traveling companions, to provide security for the meeting, and to safeguard the lives of the participants.

Episode Three: Aboard the *Silver Star* the PCs are introduced to various Imperial heavies during a formal banquet. Through the Force or clever observation, the PCs begin to suspect a trap.

Episode Four: Precautions may be improvised. Imperial heavies may be followed, or their rooms searched. Evidence accumulates that one of the four men they are protecting is an Imperial double agent.

Episode Five: The PCs must arrange for the elimination of the traitor and the escape of their loyal charges. In the process, the Imperial heavies make their move, and the PCs and their charges are pursued through crowds of vacationing nobles, through the gourmet kitchens, and into the bowels of the ship.

Episode Six: The PCs find they have allies among the working class in the crew. Contacts help them reach the boat deck, where they must overcome Imperial guards and steal a shuttlecraft.

4. Jedi Heirlooms

"Gwarhrwol. . ."

"Whudhesay?"

"He said 'Gosh, what a real garden spot. . .'"

"Yeah, well, tell the fuzzball he ain't so much to look at either. So Tatooine isn't the prettiest place in the galaxy. It is the former residence of the last of the Jedi."

"Yeah, well, since you're such good buddies with Skywalker, why are we here picking up his laundry? Too busy to run his own errands?"

"No, too much danger he'll be recognized by the Imperials. Scum like you and me are thick as Bantha teeth at Mos Eisley."

"And what's to say there's anything left of Kenobi's place? Or that the Imperials didn't get there first?"

"That's what we're here to find out."

"Great. A galactic war going on, and I get mumbo-jumbo duty searching for ancient wizard trinkets. I only hope there's a decent bar around here. . ."

Background:

Alliance leaders seek to revive the Jedi tradition as a symbolic inspiration for the Rebellion. A decision is made to seek amongst the effects of Obi-Wan Kenobi for clues to lightsaber technology. This may be initiated by a PC seeking to build his own lightsaber; by Skywalker seeking to build his own to replace his father's, lost in the battle on Bespin; by Alliance leaders seeking a symbolic focus for the Rebellion; by curious scholars of Jedi lore; or a combination of all four.

Adventure:

Episode One: The PCs land at Mos Eisley and ask about the location of Old Hermit Ben's dwelling. Local outlanders — and Imperial spies — take notice.

Episode Two: Having obtained directions (and/or an NPC guide), the PCs must rent or buy landspeeders and travel to the site.

Episode Three: Wilderness encounters with Tusken Raiders.

Episode Four: Find Old Ben's place has been ransacked — the house in ruins, possessions scattered all over the landscape. Tracks nearby suggest Jawas as the scavengers.

Episode Five: PCs seek the Jawas. After heavy bargaining, the Jawas admit they found nothing of value at Old Ben's, but say that Imperial agents have offered a large

reward for any technological artifacts discovered in the vicinity of Old Ben's home.

Episode Six: PCs must rely on the Force for guidance. If they return to Ben's and concentrate on the Force, they discover that the directions for building a lightsaber have been hidden in a deep cave beneath Obi-Wan's dwelling. This cave, like Yoda's tree, is "strong in the Force," and the PCs must survive tests of their honesty and commitment delivered in a vision (PCs with Dark Side points are not admitted). Those who persevere gain entry, and find ancient magnetic tapes bearing the plans they need.

However, the Imperials have also offered the Jawas a reward for reports of anyone nosing around Old Ben's — and a platoon of stormtroopers has arrived and taken up positions in the surrounding hills. The PCs may sense the danger, or may fall into a trap.

Episode Seven: The PCs make a run for it — landspeeders into the desert wilderness. After a gun battle and chase, the Imperials give up and return to Mos Eisley.

Episode Eight: Security is tight at Mos Eisley. The PCs' own ship has been impounded and placed under guard.

To escape, the PCs must enter town undetected and obtain passage or steal a ship from the spaceport. A climactic gun battle with Imperial agents and stormtroopers, and hot Imperial pursuit into space is inevitable. (Skywalker managed it — but he had Ben and Han running interference. How will your PCs handle it?)

5. The Night Has a Thousand Eyes

"No chance they can track us through hyperspace, eh?"

"It's not my fault! Just a lucky guess — could happen to anyone. . ."

"Well, there's one consolation. He can't possibly know where he is."

"Why?"

"Because I don't have any idea where I am. That last jump tossed us right out of the nav computer."

"Well, try it again — we got nothing to lose. . ."

"Wrong again, groundhog. We jump before we get a fix on the navcomp and we're liable to end up as a cool spot in a hot sun."

Adventure:

Episode One: The PCs are traveling as guest crew on an Alliance corvette when they are jumped by an Imperial Star Destroyer. The pilot tries to lose the Star Destroyer in a series of tricky maneuvers, but the Star Destroyer stays right on their tail. Finally the pilot makes one too many jumps — and gets lost.

Episode Two: The Star Destroyer is inexorably closing on the corvette when suddenly. . . ahead of the two ships the stars are blotted out by a vast metallic bulk. The hull of the unfamiliar vessel is covered with myriad winking, colored lights. The comlink is flooded with an unintelligible gibberish that the transcomp can make neither heads nor tails of. Both ships are instantly frozen in tractor beams. Weird lights the size of Imperial frigates draw alongside both ships, and bizarre alien Droids politely board, render the personnel unconscious with radiant beams of shimmering light, and take them to the fathership.

Episode Three: The PCs wake up in a vast, padded sphere with regularly spaced viewports. Gazing through these viewports are unbelievably googly-eyed aliens.

"Greetings, thinglings of [gibberish].

"Beg pardon for interference in your sports contest. But.

"Here in [gibberish] we greatly honor the principle of fairness in competition. Your contestants were so poorly matched as to spoil the enjoyment of your sport. We have endeavored to correct this oversight.

"You may continue your contest here in our [gibberish-gibberish]. Such an honor is not generally accorded so modest a contest, but, as this is the Feast of [Gibberish], we are feeling expansive.

"Go ahead! Sport to your circulatory organ's content. We will graciously serve as judges — at no extra cost. . ."

The aliens want the Rebels and Imperials to complete their contest for their entertainment. What the aliens want, the aliens will get.

The aliens do not condone the use of violence in contests. They do not condone uneven sides. They will stop the contest with shimmering beams of light if either rule is broken.

Other than that, the Imperials and Rebels are to choose a game or series of contests to decide the outcome of their competition. If the Imperials and Rebels cannot agree on the game or contest, the aliens propose — firmly and without fear or contradiction — a series of Olympic-style competitions:

- free-style zero-G swimming
- acrobatic pyramids
- marksmanship (tossing objects into moving targets)
- loudest-howling
- zero-G mini-speeder go-cart steeplechases
- and so on. . .

Episode Four: The PCs win. (They have to. Make sure the Imperial ability and skill scores are cheesy, then cheat the dice if the PCs are rolling poorly.)

The aliens applaud, slapping wet, pulpy knobs together in approval.

"Congratulations! Well rowed, Balliol! And other approbations.

"As you know, the losers are hereafter and henceforth declared. . . *slaves. . . of. . . the victors!*" (The crowd goes wild!)

Episode Five: The aliens have declared the Imperials to be slaves of the Rebels. Whether the Imperials are inclined to honor this judgment is doubtful. The aliens offer to return the Rebels to their ships with their new slaves. The PCs must figure out some way to pilot both the corvette and the Star Destroyer back to familiar space while keeping the Imperial crew confined and under guard. However, if the PCs can return to Alliance HQ with a captured Star Destroyer, Rebel HQ will probably feel obligated to send them out on a really difficult mission.

Staging Hints:

Tone: This is a light-hearted adventure, with the googly aliens and the bewildered Imperials played for laughs. To make the adventure more grim in tone, portray the aliens as grim and warlike, make the contests more like Roman gladiatorial events, and pit the Imperials and Rebels in deadly earnest for their skins.

Powerful Aliens: Aliens with such advanced technology and powerful starships would unbalance the Alliance-Empire conflict — so they will graciously decline to get involved. They are on the final leg of a tour of this galaxy,

but they have to get back to their galaxy, thank-you-very-much, for the World Series or something.

If the PCs think it might be nice to get the aliens as slaves, and try to challenge them to a contest, the aliens are very polite, but they are professionals, and the PCs are amateurs, and it would ruin their reputation and league standing. "You are not even certified!" they protest. "And where are your uniforms?"

6. Class Reunion

"So, this gal is an old buddy of yours. . ."

"Yeah, she and I go way back."

"Scarlet Bloodhawk — quite a colorful name — and probably a colorful character to match."

"I just hope she's got somebody who can overhaul a Thorsen field driver. One more lightspeed burp like that last one and our new career as cometary debris is assured."

"No problem. Old Scarlet's never let me down. Say, that's funny. . . Scarlet's not the type to skimp on landing beacon maintenance."

"Not like we got a lot of choice, pal. Not a lot of friendly ports hereabouts. . ."

Adventure:

Episode One: The PCs land and are greeted by Scarlet's second-in-command, the oily and lispingly reptilian Ky'lessan, affectionately known as Snake-Eyes. "Yeththth, Thkarlet would thertainly wish that thuch an honored ghetht ath yourthelf be thown every courtethy. I'll have thomeone work on your thip immediately. Oh my yeth. . ."

Episode Two: The PCs are restricted to the guest quarters ("For your own thafety, thirs — and you can go thupervithe work on your thip whenever you with. . ."), but treated with exceptional courtesy and hospitality. Of courth, our reptile-skinned buddy has called the Imperials and offered to turn the PCs over to the authorities for a nominal reward.

However, H2-1B4, an elderly Domodroid, recalls one of the PCs fondly, and risks discovery to slip a message to the PCs in their quarters:

MISTRESS SCARLET IS SNAKE-EYES' PRISONER IN HER OWN QUARTERS. THE THIEVING REPTILE HAS SUMMONED THE ONES-IN-WHITE. PLEASE, SIRS, RESCUE HER, AND YOURSELVES, BEFORE IT IS TOO LATE. IF I CAN BE OF ANY ASSISTANCE, SEEK ME IN THE HOUSEKEEPING SHEDS.

Episode Three: With Aitchtoo-Onebeefore's help, the PCs sneak into Scarlet's quarters and release her. However, an alarm is given by one of the guards, and the PCs, Scarlet, and the elderly Domodroid must flee into the surrounding wilderness.

Episode Four: The Imperials are due to arrive shortly. The PCs must sneak into the repair dock and steal their ship, in spite of alert guards.

Episode Five: The PCs succeed in winning their ship through their own heroic efforts and the savvy of Scarlet and the Domodroid.

However, just as they have gained the ship, they discover an Imperial cutter descending upon them. The slimy reptileman warns the Imperials that the PCs are loose — and the PCs discover that their drives have been sabotaged.

While Scarlet and Aitchtoo-Onebeefore struggle to get the ship ready for takeoff, the PCs shoot it out with the troopers. Then, their ship manages to lift off, with the cutter in close pursuit. The PCs shift to lightspeed — and nothing happens. . .

The PCs may either dogfight or flee, taking terrible punishment as they struggle to repair the hyperdrives. In either case, their ship takes a lot of damage — forcing the PCs to risk overhaul — and another adventure — at some other port.

7. Ain't Science Grand?

"What would anybody want with that nasty chunk of rock?"

"Precisely what Alliance HQ wants to know, little chum. A fully-operational Imperial base — in the middle of nowhere, a modest eternity from the nearest line of conflict. What are those grub-weasels up to?"

"Whatever it is, it's dumping G-waves like a singularity — but the screens don't pick up any other anomalies. . ."

"Weird. But convenient. Those Verpine grav-bikes'll be invisible with all that background noise. We'll just slip in and out without anyone being the wiser."

"Sure. Just like on Calgon. . ."

"But that wasn't my fault. . ."

Adventure:

Episode One: With their ship parked in orbit, the PCs use space speeders to take an unscheduled tour of the asteroid base. They find:

- a facility producing what appear to be low-yield repulsor motors in large quantities.
- a facility producing what appears to be an extraordinarily large scanning bowl for a sub-space communications relay.
- residential and recreational facilities for the factory workers.
- a high-security laboratory tunneled deep into the asteroid.

Episode Two: Still completely ignorant of the base's purpose, the PCs must sneak into the underground facility.

There they discover that the "scanning bowl" is actually just a collector for a device that focuses the G-waves of hundreds of repulsor projectors, producing a field capable of distorting planetary crustal pressures, causing cataclysmic earthquakes and volcanic eruptions. The collector-repulsor array can be transported in a small ship, then deployed in orbit in a matter of minutes. While it can't reduce a planet to rubble, it can certainly obliterate civilizations — and it's a lot cheaper than a Death Star.

The PCs have a perfect opportunity to destroy the delicate control systems for the repulsor ray, then escape in the confusion. Then, after a modest running gun battle, the PCs reach their grav-bikes and return to their ship, or an Imperial warship may be stolen and used to wreak further havoc on the production facilities.

8. Marooned on Hoth

"I think we're safe now. . ."

"Safe?! You call this 'safe'? The last Alliance transport on its way to who-knows-where, a couple divisions of Imperial stormtroopers tooling around in AT-ATs, it's 45 below — a heat wave on this blasted planet — and where were you planning to sleep tonight, ace? Under the stars?"

"Don't worry. Tonight we'll be honored guests of the Empire."

"Oh. *(Pause.)* We're going to surrender?"

"Of course not. We're going to steal an Imperial transport."

"What a good idea. Setting aside for the moment the question of how you propose to do this, have you ever flown an Imperial transport before?"

"Details, details. . ."

Adventure:

At the Battle of Hoth, the PCs are part of a unit of four squads of foot and three snowspeeders deployed on the ridge above the Rebel base as scouts to guard against flanking or encircling maneuvers. An Imperial transport lands on the far side of the ridge and unloads a stormtrooper company supported by five AT-STs. The PCs catch the Imperials in a narrow pass below the crest of the ridge.

In the rough terrain, the PCs manage to deny the Imperials their flanking move. The undamaged AT-STs and surviving troopers retreat to the Imperial transport.

But the PCs have been cut off from the main base. An Imperial unit under Vader has landed above the base and cut their way in from the top. The Rebel defenses have crumbled. The last Alliance transports are on their way. Scattered pockets of Rebels still resist, but most will be overrun in short order. Those Rebels that avoid capture must face the even-more deadly advance of Hoth's nightfall.

Plenty of trooper armor is around for scavenging and masquerade. Snowspeeders — and perhaps a not-too-badly-damaged AT-ST — are available for land transportation. An Imperial transport lies on the other side of the ridge. Various spaceships too weak to run the Imperial gauntlet may have been abandoned in the Rebel base hangar. And a variety of ships must come and go between the ground troops and the naval vessels in orbit above Hoth.

Or the PCs may choose to let things cool off before making their move. They may withdraw to remote Rebel outposts, hook up with other disorganized Alliance elements, and plan a raid to capture a ship.

Or Rebel rescue operations may already be scouring the planet, looking for survivors.

Or perhaps the Empire has no intention to leave a full garrison at this captured base, leaving it vulnerable to a counter-strike by desperate stragglers.

9. The Pirate Prince

"So, I heard you Rebels operate on a tight budget."

"I'm authorized to offer up to a hundred-thousand credits."

"Har, har, har. That won't keep my operation going for more than a week, sonny."

"Well, look, do you like the Empire?"

"No, but what's that got to do with business?"

"Here's your chance to take a stand! Fight the swine who. . ."

"I've heard enough. Shall we make 'em walk the airlock boys?"

"Aye! Right you are, cap'n! Arr, mateys."

"No, wait. . ."

Adventure:

Episode One: The PCs are sent to deal with a Captain Fandar, scourge of the spaceways, pirate extraordinaire, and number six on the Imperial Navy's most-wanted list. The Alliance wants to hire Fandar to harass Imperial shipping.

The characters check around in wretched hives of scum and villainy trying to get word to Fandar.

The pirate sends his boys to capture the PCs.

Either the PCs get captured, and Fandar drags them from

his dungeon to ask them what they want, or the PCs turn the tables on Fandar's lackeys, and force them to bring the PCs to him.

Episode Two: In either case, Fandar listens to their proposal. Then he explains that he has no interest in getting involved in politics, and that the Alliance isn't offering enough money.

However, he is interested in one thing — the Imperial treasure ship which annually carries the revenues of the local sector back to the Imperial capital. If the Alliance is willing to cause a ruckus to divert the treasure ship's military escort, and if the PCs are willing to help knock off the treasure ship itself, Fandar would be happy to discuss future deals.

Episode Three: The Alliance approves the plan with misgivings. The PCs are given four starfighters and told to aid Fandar. The plan is put into action, and apparently goes off without a hitch — until Fandar enters the treasure ship and finds it swarming with troopers! He's been sold out!

Episode Four: The PCs, the Prince, and a few colorful, loyal retainers can either fight their way out heroically, or be taken captive, then contrive an escape. Either way, Fandar at first thinks the Rebellion did him dirt — but the PCs finger the actual traitor (Fandar's right-hand man). The Pirate Prince honorably acknowledges their aid, renounces his life of crime, and becomes a Captain in the Alliance Navy.

10. Rings of Bright Water

"My people will never submit to the rule of the Emperor's craven bureaucrats."

"Yeah? Well, when the Imperials are finished with your lovely little planet, it's gonna smell like something outta the *Dorion Discus's* autokitchen."

"But armed with the Alliance weapons in your hold, my people will be a force to be reckoned with."

"Somehow I don't think a bunch of cute, furry, three-foot-tall mustalids armed with laser popguns is gonna give the Imperial governor any sleepless nights."

"Perhaps your timid ancestors were more accustomed to slavery?"

"No, indeed, but my timid ancestors weren't dumb enough to attack stormtroopers with sharpened clam shells fastened to sticks. . ."

Background:

The Imperials have established fossil hydrocarbon operations at numerous sites on the surface of Shaymore. The Sessehshellah, a fierce native aboriginal race resembling giant river otters with the temperaments of weasels, have come to the Alliance to ask for weapons and support in their resistance against the Imperials.

The Sesseh' are technologically unsophisticated, and hardly a match for Imperial stormtroopers, but after being convinced that the Sesseh' would fight with their bare teeth if necessary, the Alliance decided to supply them with modern weapons, technical support, and advisers familiar with resistance operations.

The PCs are selected to accompany the Sesseh' delegates back to Shaymore with a delivery of laser weapons. The PCs are also to provide advice and aid in organizing resistance against the occupying Imperials.

Initially the Sesseh' delegates are contemptuous of the PCs' lack of courage and daring — any sign of caution or practical thinking is regarded as a lack of spirit. However, the Sesseh' learn to respect the shrewd cleverness of the PCs' plans. At the same time, the PCs learn to respect the Sesseh's wisdom concerning their native environment, and to exploit the Sesseh's special talents — swimming, stealth, and ferocious martial vigor.

Adventure:

Episode One: The Sesseh' recklessly attack an Imperial patrol that strays into the Sesseh' marshes. The patrol is easily dispatched, but a punitive raid wipes out a Sesseh' village. The PCs' exhortations to indirect and subtle actions receive closer attention.

Episode Two: The Sesseh' guide the PCs through the perilous marshes toward an Imperial power station. A pack of fierce amphibious wolves attack, but the PCs and Sesseh' combine to drive them off.

Episode Three: The PCs and Sesseh' reach the power station. With Sesseh' aid, the PCs enter the power plant through the water cooling circulation system. The PCs sabotage the plant and steal a communications scrambler, giving them access to all local Imperial transmission codes.

Episode Four: The PCs intercept transmissions indicating that hydrocarbon production must be increased ten-fold in the following year, or the Shaymore operations must be abandoned. Imperial hydrocarbon reserves are dwindling, and the storage tanks at the main refinery represent a significant portion of the Empire's reserve.

Episode Five: A plan is devised using a Sesseh' attack to draw guards from the main refinery, permitting the PCs to penetrate refinery security to sabotage the main storage tanks. If the storage facilities can be destroyed, the entire operation must be abandoned, and Shaymore will be of little value to the Empire.

Sample Refinery Sabotage Sequence:

1. PCs and Sesseh' float rafts across river to fence surrounding storage facility.
2. PCs dressed as troopers charge across the facility boat dock and bluff their way past the guards.
3. Once inside the compound, Sesseh' dive into drainage ditches and plant demolition charges at the drainage valves for the storage tanks.
4. The troopers wise up, and send units to guard the storage tanks. The PCs distract the troopers while the Sesseh' finish setting the charges.
5. The PCs appear to be cut off — when a swarm of Sesseh' pours into the compound, grabbing trooper blasters in their little paws and cutting a path for the PCs.
6. The PCs and Sesseh' fight their way back to the boat dock and take a cruiser. The cruiser speeds off as the storage facility erupts in a fountain of flame.
7. The PCs' stolen cruiser is pursued by troopers in armored landspeeders. The PCs have to abandon the cruiser and set out into the marshes.
8. The landspeeder troops call for reinforcements. Troopers arrive by Imperial landcruiser, debark, and pursue into the marshes — where they are ambushed and scattered in the wilderness by the Sesseh' and the PCs.

With the storage facility destroyed and the stormtrooper garrison decimated, the hydrocarbon operation is shut down, the Imperial commander is recalled in disgrace, and the Sesseh' regain control of their planet.

Character Type _____

STAR WARS®
Character
Template

Character Name _____

Player Name _____

Height _____ Weight _____ Sex _____ Age _____

Physical Description _____

_____

_____

DEXTERITY _____
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____
_____

KNOWLEDGE _____
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____
_____

MECHANICAL _____
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____
_____

PERCEPTION _____
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____
_____

STRENGTH _____
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____
_____

TECHNICAL _____
Comp. Prog./Repair _____
Demolition _____
Droid Prog./Repair _____
Medicine _____
Repulsorlift Repair _____
Security _____
Starship Repair _____
_____

Control _____
Sense _____
Alter _____

Force Points | Dark Side Points | Wound Status | Skill Points

Equipment

_____ _____
_____ _____
_____ _____
_____ _____
_____ _____
_____ _____

Background: _____

Personality: _____

A Quote: _____

_____

Connection With Other Characters: _____

Alien Student of the Force

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ___ 2D+1
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE __ 3D+1
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL ____ 2D
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION __ 2D+1
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH _____ 3D
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL _____ 2D
Comp. Prog./Repair ____
Demolition _____
Droid Prog./Repair ____
Medicine _____
Repulsorlift Repair ____
Security _____
Starship Repair _____

Control (1D) _____
Sense (1D) _____
Alter (1D) _____

Force Points | Dark Side Points | Wound Status | Skill Points

Arrogant Noble

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ___ 3D+1
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE __ 3D+1
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL _ 2D+2
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION ____ 4D
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH ____ 2D+2
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL _____ 2D
Comp. Prog./Repair ____
Demolition _____
Droid Prog./Repair ____
Medicine _____
Repulsorlift Repair ____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

Armchair Historian

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY _____ 3D
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE ____ 4D
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL _ 2D+2
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION __ 3D+2
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH ____ 2D+2
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL _____ 2D
Comp. Prog./Repair ____
Demolition _____
Droid Prog./Repair ____
Medicine _____
Repulsorlift Repair ____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

Armchair Historian

Equipment

Rebel uniform
blaster
comlink
1000 credits standard

Background: You were a petty bureaucrat in a department (e.g., the Floater Vehicles Department) of the (Planet) government until (Planet) was occupied by Imperial stormtroopers. The Imperials purged the planetary government of anyone whose loyalty was tainted — including you, although you can't imagine why. You barely got warning in time to flee.

You're a military hobbyist. You've never seen action, but you've read everything on military history you could get your hands on, you've viewed all the popular vidshows on military affairs, and you've followed naval procurement policies closely. In your daydreams, you've always seen yourself as a leader of soldiers — a major contrast to the mundane dreariness of life in an overgrown bureaucracy. You're not particularly excited about the Rebellion — it doesn't look to you like they've got much of a chance — but, well, any port in a storm.

Personality: Dry, a little dull. Although deficient in weapons skills, you're likely to keep your head under fire, and may eventually become a useful soldier.

A Quote: "If Kreuge had only swept farther with the right wing at Salvara instead of turning when he did, the whole history of the Clone Wars would be different!"

Connection With Other Characters: You might have been a citizen of any Noble's or Senatorial's planet. You might have suspended a Brash Pilot's landspeeder license. You might have known the Outlaw's family. You have a real love/hate relationship with any military character (Merc, Retired Captain, etc.): you admire the character for his or her expertise, but you are convinced you know more about military strategy and can do better.

STAR WARS®

Arrogant Noble

Equipment

several changes of clothing in the latest styles
hold-out blaster
one melee weapon of choice
personal landspeeder
2000 credits standard

Background: That scum Palpatine. How he became Emperor is beyond you. Why, the man's an upstart! The idea that Palpatine should be your sovereign is completely intolerable. Everyone in your family shares your detestation for the swine.

You joined the Rebellion as soon as you had the chance.

There are some drawbacks to the Rebellion, of course. All this democracy bit is quite tiresome. It's really rather annoying to have all these aliens and members of the lower orders as your equals in the Rebellion's military hierarchy. Still, you must steel yourself to the task — *noblesse oblige* and all that. It is unfortunate, though, that you'll miss out on this year's social season at the galactic core.

Personality: Gracious with those who acknowledge themselves as your inferiors; slightly to insufferably arrogant with anyone else. You feel obligated to follow a strict moral code — always to honor debts, always to fight fair, never to let anyone impugn your honor. You have no patience with commercial motives and cannot, yourself, be bothered to keep track of money or expenditures.

A Quote: "My good man — I realize cloaks of that cut are fashionable this season, but there is such a thing as too much."

Connection With Other Characters: Another Senatorial — you're related, or a long-time political ally, or a long-time political enemy now united in hostility to the Empire. Loyal Retainer — he or she is your liegeman. Retired Captain — you know him or her by reputation. The Merc — you hired his or her Company once. Any other character — perhaps one or several come from your planet.

STAR WARS®

Alien Student of the Force

Equipment

one statuette, amulet or other trinket of obscure mystical import
250 credits standard

Background: In its long and peaceful history, your species has learned much about the universe and the nature of existence. You yourself have contributed but little to this knowledge, but you have meditated long and hard on reality, and especially on that quality that humans call the Force. You have what humans call Jedi powers in some small degree, as do others of your species.

Your race prefers its solitary existence, and has never seen reason to have commerce with the rest of the galaxy. But you have decided to leave your native planet. Perhaps you seek the true Jedi, hoping to learn more about the Force from them. Perhaps you are simply curious. Perhaps the Empire has committed atrocities on your planet. Choose any of these motivations, or invent another (but clear your motivation with your gamemaster if you make up your own).

A Note: You may choose whatever appearance you wish. Your species is rarely encountered in the galaxy, so your appearance is not commonly known or identified. However, strange-looking aliens are common enough that your appearance is rarely remarked upon.

Personality: Think of yourself as a mystic, one of a tradition different from that followed by the Jedi, but of similar nature. Like Yoda, Kenobi or the fully-trained Luke Skywalker, you are calm, a little humble, and treat every living being with respect.

A Quote: "I am a servant of the Light and of the life which infuses it."

Connection With Other Characters: You might agree to accept a Brash Pilot or another character as a student. You might be eager to learn from a Failed or Minor Jedi. You might have befriended a Laconic Scout, Smuggler or Gambler in your travels.

STAR WARS®

Bounty Hunter

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY _____ **4D**
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE _____ **2D+2**
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL _____ **2D+2**
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION _____ **3D**
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH _____ **3D+2**
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL _____ **2D**
Comp. Prog./Repair _____
Demolition _____
Droid Prog./Repair _____
Medicine _____
Repulsorlift Repair _____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

Brash Pilot

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY _____ **3D**
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE _____ **2D**
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL _____ **4D**
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION _____ **3D**
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH _____ **3D**
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL _____ **3D**
Comp. Prog./Repair _____
Demolition _____
Droid Prog./Repair _____
Medicine _____
Repulsorlift Repair _____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

Ewok

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY _____ **3D+2**
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE _____ **2D**
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL _____ **2D+2**
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION _____ **4D**
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH _____ **3D**
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL _____ **2D+2**
Comp. Prog./Repair _____
Demolition _____
Droid Prog./Repair _____
Medicine _____
Repulsorlift Repair _____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

Ewok

Equipment

spear
leather backpack
a collection of shiny objects

Background: You used to live on Endor, the Forest Moon. Then, one day, a big shiny spaceship landed. You investigated. It was filled with fascinating, shiny things and good things to eat. All of a sudden, everything shook. You didn't realize it then, but the ship had taken off, and you couldn't go home.

At first, you were frightened. When you learned you couldn't go home, you were sad. But then you made friends with the humans on the ship. They were from something called the Rebellion, and fight bad people called the Empire. Humans seem to find Ewoks cute. This is very useful; you've never had any problem finding food or shelter.

You've picked up a little bit of the human language. You don't really understand the strange machines they use, but you've become a little more comfortable with them. Life out here in the galaxy is endlessly fascinating and fun. You've decided to stay with your Rebel friends and help them out.

Personality: You like humans. You like good things to eat. You like playing with shiny things. You're cheerful, inquisitive and have a habit of getting yourself — and sometimes your companions — into more trouble than you (or they!) can handle.

A Quote: "Kaiya! Gyeesh?"

Connection With Other Characters: Choose any other player character you like; you've adopted him as your mentor. You follow him around and try to get him to play with you. If he consistently ignores you, you can switch to another character later on.

STAR WARS®

Brash Pilot

Equipment

blaster
Rebel uniform
medpac
vacuum suit
1000 credits standard

Background: You thought you'd never get off that hick planet! Ever since you were a kid, you've read about starships and generals and heroic battles. Ever since you can remember, you've wanted to be a starship pilot. Your parents wanted you to be a farmer (or a lawyer or a doctor or a miner — who cares which?). But the Imperial Naval Academy has been your goal since the first time you heard of it!

Well, with this war on, it doesn't look like you'll ever get to the Academy — nor do you want to. When the Empire occupied your planet, everything fell to pieces. Friends and neighbors are dead. But you've got your chance to be a pilot! Sometimes things look pretty grim for the Rebellion — but you've got a hunch your story is just beginning!

Personality: Enthusiastic, loyal, energetic and committed. Uses lots of exclamation points.

A Quote: "Heck, that flying wasn't so fancy! Back home, I used to outmaneuver X-P 38's with my old Mobquet landspeeder!"

Connection With Other Characters: A Senatorial or the Retired Imperial Captain might have sponsored you for the Naval Academy. Almost anyone might be a brother or sister.

STAR WARS®

Bounty Hunter

Equipment

heavy blaster
hold-out blaster
blaster pistol
thermal detonator
knife
another knife
protective vest
jet pack
two medpacs
1000 credits standard

Background: Blaster for hire. That's you. You're still young at this game, but already you've killed twenty-three people — but who's counting? The galaxy stinks, but a (wo)man's gotta make a living.

Some say you've got no morals at all. That's not true. You live by a strict code. A contract is a contract, that's all. You do your job. When someone hires you, you keep up your side of the bargain — no matter what it takes. Sometimes what it takes isn't pretty — but if you were squeamish, you wouldn't be in this line of business.

The Empire hired you. You did the job. A good man died. You fulfilled your side of the deal.

The Empire didn't. You could have taken them to court — but they own the courts. They laughed at you.

But not for long.

Usually you work for a thousand a day. Plus expenses. But this time, it's personal.

You've got a contract. With the Rebellion. For the duration. Your pay is a credit a day.

And you fulfill your contracts.

Personality: You don't talk much. When you do you mean what you say. You're dangerous. You're dependable. You're smart. You don't like being conned. If people play straight with you, you'll play straight with them.

A Quote: "Don't try it, buddy. I'm only going to tell you once."

Connection With Other Characters: Anyone could have hired you once — or perhaps you're employed by another character at the moment. You could easily have met any of the other "lowlife" characters — Smuggler, Gambler, Pirate, etc.

STAR WARS®

Failed Jedi

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ___ 2D+2
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE ___ 3D+1
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL ___ 2D
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION ___ 3D+1
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH ___ 2D+2
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL ___ 2D
Comp. Prog./Repair _____
Demolition _____
Droid Prog./Repair _____
Medicine _____
Repulsorlift Repair _____
Security _____
Starship Repair _____

Control (1D) _____
Sense (1D) _____

Force Points | Dark Side Points | Wound Status | Skill Points

Gambler

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ___ 3D+2
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE ___ 3D
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL ___ 2D+1
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION ___ 4D
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH ___ 2D+2
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL ___ 2D+1
Comp. Prog./Repair _____
Demolition _____
Droid Prog./Repair _____
Medicine _____
Repulsorlift Repair _____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

Kid

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ___ 3D+2
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE ___ 2D+2
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL ___ 3D
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION ___ 3D+2
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH ___ 2D+1
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL ___ 2D+2
Comp. Prog./Repair _____
Demolition _____
Droid Prog./Repair _____
Medicine _____
Repulsorlift Repair _____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

Kid

Equipment

two bottles of fizzyglug
one packet candy
a small stone
length of string
a small animal (dead or alive — your choice)
250 credits standard

Background: You're somewhere between 8 and 12. You've got a big brother or sister in the Rebellion, or maybe you're an orphan who's been semi-adopted by another character. You never let anyone leave you behind, and whenever the danger is greatest, you charge the enemy and butt them with your head, or bite them in the leg or beat them with your arms. You're a regular little hellion whom no one can discipline. The bad guys never take you seriously, which is why you get away with so much.

Personality: Constantly cheerful, you always side with the underdog. You're completely loyal to one other character (you choose which) and tag along with him.

A Quote: "Oh, boy! Let's get 'em. C'mon guys!"

Special Rule: Choose another player character as your older sibling/adopted parent/idol/whatever. You don't have to get the other player's permission. In fact, if he or she is annoyed, that's entirely appropriate for the character — who likes having a kid brother or sister tag along?

STAR WARS®

Gambler

Equipment

deck of cards
hold-out blaster
two sets of flashy clothes
1000 credits standard

Background: The galaxy is your oyster. You can go anywhere, do anything. You're never down and out permanently — all you have to do is find an honest game of chance, and there's gambling everywhere. Money comes and money goes, but the game goes on.

Love 'em and leave 'em, that's your philosophy. You've never seen any point in settling down, not when there's a starship leaving in an hour, a gambling table in the lounge and new worlds to explore at the other end of the journey.

It's a good life. There's always something new to do, always another game, always a fine meal or a top-notch wine. You've seen the cream of society and the dregs of the galaxy, and you're comfortable with both.

How'd you get mixed up with the Rebellion? Well, it's more that you got mixed up with the Empire. A little misunderstanding, and presto! You're wanted on thirty planets. Tough to handle.

Well, why not? The Rebellion looks pretty hopeless right now, but it's always got a chance... Hey, you're a gambler, right?

Personality: Charming, unfailingly polite, insouciant, and insincere. You do extremely well with members of the opposite sex.

A Quote: "Anyone for an honest game of chance?"

Connection With Other Characters: You've kicked around the galaxy a lot, and could have become friends with — or swindled — any one of them.

STAR WARS®

Failed Jedi

Equipment

lightsaber
robes
bottle of rotgut
250 credits standard

Background: A long, long time ago, back in the days of the Old Republic, you were an aspiring Jedi. Sure, you remember Skywalker and Kenobi and all that crew. But you failed. You couldn't hack it. The Dark Side kept calling, and things never worked quite the way you wanted them to. You turned to drink, and things went downhill from there. Then, the Empire came, and suddenly it wasn't healthy to be a Jedi, or even to know anything about them.

You spent a lot of years drinking heavily. It's not very pleasant to remember.

Okay. You've got one more chance. You've got a kid who wants to learn about the Force. You're not sure you can teach him much, but you can try... try to do something worthwhile before you die.

Personality: Cynical, foul-mouthed, and pessimistic — but with a heart of gold.

A Quote: "Kids. Gah. Kids. You wanna learn how to use the Force? Listen when I talk to you. (Wheeze). Damn kids. Where's the whiskey?"

Special Rule: Choose another player character as your student (by mutual agreement).

STAR WARS®

Laconic Scout

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ___ 2D+2
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE ___ 4D
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL ___ 3D
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION ___ 2D
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH ___ 3D
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL ___ 3D+1
Comp. Prog./Repair _____
Demolition _____
Droid Prog./Repair _____
Medicine _____
Repulsorlift Repair _____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

Loyal Retainer

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ___ 3D
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE ___ 2D+2
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL ___ 3D
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION ___ 3D
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH ___ 3D+1
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL ___ 3D
Comp. Prog./Repair _____
Demolition _____
Droid Prog./Repair _____
Medicine _____
Repulsorlift Repair _____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

The Merc

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ___ 3D+2
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE ___ 2D+2
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL ___ 2D+2
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION ___ 2D+1
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH ___ 3D+2
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL ___ 3D
Comp. Prog./Repair _____
Demolition _____
Droid Prog./Repair _____
Medicine _____
Repulsorlift Repair _____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

The Merc

Equipment

uniform of your unit
blaster rifle
melee weapon of your choice
comlink
backpack
protective helmet
2000 credits standard

Background: The Company meant everything to you. You joined up as a kid, raw off the farm, eager to find the camaraderie you'd only known from vidshows. It was everything you thought it would be. You fought with the Company through two grueling battles, surviving more by luck and with the help of friends than by skill. Blooded in combat, you became a full-fledged member of the finest body of men and women in the galaxy — loyal, dependable, and true. Someday, you hoped to be everything that they were.

Then came the battle. The Empire hired you to defend a base and told you there'd be reinforcements if there was trouble.

Then the Rebels came. You fought desperately. Men and women died. Again and again the call went out for reinforcements. They never came.

Later, you learned you'd been betrayed. They never planned to rescue you. Mercenaries, they figured, were expendable.

So many friends gone. So much lost forever. Your whole future — destroyed. This time, you won't fight for pay. This time, you'll fight for revenge.

Personality: Inclined to depression and nostalgia for lost comrades. You're an individualist (the Company taught you that), but you work smoothly as part of an organization (the Company taught you that, too). You get along well with just about everyone.

A Quote: "Sergeant Harbon told me something about a time like this on Ferton."

Connection With Other Characters: You might have been hired by the family of any Senatorial or Noble at some time. You might have helped occupy the planet of the Armchair Historian, Brash Pilot, Outlaw, or Mon Calamari. Your Company may have hired the Smuggler or Bounty Hunter at one time, or have been swindled by the Gambler.

STAR WARS®

Loyal Retainer

Equipment

several changes of clothing for just about any occasion
hold-out blaster
comlink
1000 credits standard

Background: For centuries, your family has served the House of (Demesne). The (Lords) of (Demesne) have ruled your planet for as long or longer, and they have been good to their people. The planet has achieved prosperity, peace and plenty under their wise and beneficent rule. Yet evil has fallen upon the galaxy; an evil man has usurped the Imperial throne, and both peace and the nobility are endangered. Your liege has chosen to join the Rebellion. Your whole planet may suffer for that choice, yet you know it is the correct one — and you know your planet will loyally stand with their (Lord) when the shooting begins.

Personality: Hard-headed, sensible about money matters, loyal unto death, and sometimes a bit overprotective. Your loyalty is to your lord, not to the Rebellion.

A Quote: "Certainly, m'lord. Yes, m'lord. As you say, m'lord."

Special Rule: Ask the gamemaster for the name of the family to which you are loyal and their title ("Demesne" and "Lord" are just examples). If another player character is a noble, you may be his or her personal servant. Otherwise you are on detached duty, under orders from your lord to serve the Rebellion.

STAR WARS®

Laconic Scout

Equipment

2 medpacs
blaster pistol
backpack
week's concentrated rations
knife
1000 credits standard

Background: Never talked much. Never seen much reason to. Fact is, most of the time you don't have anyone to talk to. You're out under the high, wide skies of a virgin planet, pitting yourself against the wilderness. After you come the settlers, the big corporations, the traders — civilization. But you're the one to open planets. You find out what the dangers are, and how to deal with them. You find out how to survive the strange weather, dangerous beasts and rugged terrain of a whole new world.

You'd be doing that still. But they won't let you. The Empire has cut back on exploration; says it's too expensive. You know the truth, though; freedom is an artifact of a frontier. You can't control people when they can always up and move. If, say, one wanted to impose tyranny on a galaxy, there's only one way to do it; stop them from upping and moving. Close the frontier.

Okay. So the Emperor wants to destroy your livelihood. He doesn't leave you with any alternative but joining the Rebellion, does he? You'll be an asset, you know. You know a dozen planets like the back of your hand, and you know how to survive — in comfort — anywhere. Need to set up a base on, say, an ice planet? You know how.

Personality: You're laconic. Close-mouthed. You have a strong sense of humor, which shows through frequently. You're tough. Proud of your abilities. You take a perverse delight in tormenting "greenies."

A Quote: "You call these bugs? Back on Danos V, they got sting insects the size of a house."

Connection With Other Characters: Anyone from a recently-settled planet (like the Brash Pilot) might know you as the Scout who opened his or her world for settlement. You might have met and made friends with any of the lowlife characters (Gambler, Merc, Smuggler, Pirate, Bounty Hunter) between jobs.

STAR WARS®

Minor Jedi

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ____ 3D
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE __ 3D+2
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL ____ 2D
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION __ 3D+1
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH ____ 2D+2
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL ____ 2D+1
Comp. Prog./Repair ____
Demolition _____
Droid Prog./Repair ____
Medicine _____
Repulsorlift Repair ____
Security _____
Starship Repair _____

Control (1D) _____

Force Points | Dark Side Points | Wound Status | Skill Points

Mon Calamari

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ____ 3D+1
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE __ 3D+1
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL __ 2D+1
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION __ 2D+1
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH _____ 3D
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL ___ 3D+2
Comp. Prog./Repair ____
Demolition _____
Droid Prog./Repair ____
Medicine _____
Repulsorlift Repair ____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

Old Senatorial

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ____ 3D
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE ____ 4D
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL ____ 3D
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION ____ 4D
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH _____ 2D
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL _____ 2D
Comp. Prog./Repair ____
Demolition _____
Droid Prog./Repair ____
Medicine _____
Repulsorlift Repair ____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

Old Senatorial

Equipment

hold-out blaster
spartan clothing
comlink
2000 credits standard

Background: You're getting too old, too old for this nonsense. You've been a Senator for more years than you care to count; you've gotten white-haired and dried up in that time. It seems like your struggle with Palpatine and his henchmen has gone on forever. A never-ending struggle for the very soul of the Senate and the galaxy, a struggle which consumed the years of youth like butterflies in a flame.

You'll not give up yet! The fight has passed beyond the Senate chamber into the hard vacuum of space. You can't fly a starship or fire a laser cannon, but determination, an understanding of your adversaries, and an ability to command still count for something. Still, still... you yearn for the old days, for men like Talon, Kenobi, and (heaven help us) Skywalker. There were giants in those days...

Personality: You're no-nonsense, brisk, brusque and capable. You can talk your way past a barricade and have stormtroopers saluting the August Senator in no time. Your stamina isn't what it used to be, and you have no stomach for violence — but you never display weakness.

A Quote: "And snap to it, young man!"

Connection With Other Characters: You may know the Retired Captain or other Senatorials or Nobles socially and politically. You may know the Bounty Hunter or Merc as a former employee. Practically any character might come from the planet you represented as Senator.

STAR WARS®

Mon Calamari

Equipment

blaster pistol
comlink
uniform
1000 credits standard

Background: It was the Empire that taught your people the meaning of war. The Mon Calamari are a peaceful and gentle race. Your civilization stretches back thousands of years, back to the first beginnings of agriculture in your native swamplands. Over the centuries, you gradually built a technical civilization and a high culture. Exploration of nearby stars was well underway — and then the Empire came.

They saw only an undefended prize — an advanced technology that could be forced to feed the Imperial war machine. They invaded — and enslaved your people. At first, you did not understand what had been done. The idea of slavery was incomprehensible — and the brutal efficiency with which the Empire went about its task left no time to learn. You tried to appease the invaders, but nothing worked. Eventually, Calamari began to fight back — and when they did, the Empire reacted with incredible ferocity. Whole cities were obliterated.

Then, virtually the whole Mon Calamari rose as one, and destroyed the occupiers. The war industries the Empire had forced its slave laborers to build are now used for another purpose — to fuel the Rebellion.

You were on Calamari when the Empire came, and when the uprising succeeded. Now, you are part of the Calamarian armed forces, a part of the Rebel Alliance against the Empire. You work well with aliens (including humans), and are frequently assigned to fight with small, irregular groups.

Personality: In general, Calamari are gentle, reasonable, and soft-spoken, but there is as much variety among them as among humans.

A Quote: "Our people have a saying: do not dive before testing the depths."

Connection With Other Characters: You could have seen action with any of the other characters before the game begins. A Gambler, Smuggler or other low-lifes might have visited your planet before or during the Imperial occupation.

STAR WARS®

Minor Jedi

Equipment

lightsaber
1000 credits standard

Background: You'd like to call yourself a Jedi Knight, but you are not, really. The flame of that great order has gone out of the galaxy. You received a little training at the hands of one of the last of the Jedi, one of the less powerful of that order, before he was betrayed and executed by the Empire. Since then, you've lived the life of a fugitive. At times, you are convinced that the Empire, Darth Vader in particular, is hunting you fiercely. At others, you're convinced they've decided you aren't worth the trouble. In a way, not being hunted would be as bad as being hunted — because that would mean that the Empire has such contempt for your abilities that they don't think finding you is important.

Still, you have the fondest memories of your master. And there's still a chance, no matter how slim, that the Rebellion can overthrow the Emperor and his minion Vader. You'll work to help that happen, and you hope that, one day, you can help reestablish the Jedi Knights and pass on the little knowledge you possess.

Personality: Tired, a little cynical, but still completely faithful to the Jedi Code (see page 69). You're a little paranoid about being pursued by the Empire.

A Quote: "Scoff if you like, but it's true. The Force surrounds us, holds us, binds everything together."

Connection With Other Characters: You're happy to serve the Rebellion in whatever capacity. You'd gladly accept a Brash Pilot or another character as a student. You'd be fascinated by the Alien Student of the Force's alien view of the Force, and be eager to learn from the Failed Jedi. You could easily have become friends with any of the other characters.

STAR WARS®

The Outlaw

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ____ 4D
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE ____ 3D
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL _ 2D+2
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION ____ 2D
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH ____ 3D+1
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL _____ 3D
Comp. Prog./Repair ____
Demolition _____
Droid Prog./Repair ____
Medicine _____
Repulsorlift Repair ____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

Pirate

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ___ 3D+2
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE ____ 2D
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL _ 3D+2
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION ____ 3D
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH ____ 2D+2
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL _____ 3D
Comp. Prog./Repair ____
Demolition _____
Droid Prog./Repair ____
Medicine _____
Repulsorlift Repair ____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

Quixotic Jedi

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ___ 3D+2
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE __ 2D+1
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL _ 2D+2
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION ____ 3D
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH _____ 3D
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL ___ 2D+1
Comp. Prog./Repair ____
Demolition _____
Droid Prog./Repair ____
Medicine _____
Repulsorlift Repair ____
Security _____
Starship Repair _____

Sense (1D) _____

Force Points | Dark Side Points | Wound Status | Skill Points

Quixotic Jedi

Equipment

duelling sword (it'll have to do until you find a real lightsaber — damage code is strength+1D+1)
1000 credits standard

Background: You claim to be a Jedi. Actually, you're not. You've read all about the exploits of the great Jedi Knights — so much so that you don't quite realize they no longer exist. If truth be told, you're a little crazy. You've learned of the atrocities of the Empire and of Darth Vader, and have decided to leave your comfortable existence and venture forth into the galaxy on a great quest to restore the Jedi. You've read as much as you can about the Jedi training methods and their powers, and you've tried to train yourself as best you can.

Everyone thinks you're crazy. They think the Jedi were legendary, that it's all a bunch of hokey pseudo-religious nonsense.

But sometimes — just sometimes — you can feel the Force. Sometimes — when you're in great danger, or when things are breaking your way — you can use Jedi powers.

In any event, you fight for the Rebellion and try to right individual injustices whenever you come across them. You're basically a good fellow, so who cares if you're a little touched?

Personality: Elaborately courteous, unfailingly cheerful, and basically nuts. You come up with complicated, hare-brained schemes which invariably fail. You adhere to the Jedi Code (see page 69).

A Quote: "I feel... a disturbance in the Force." (Yeah, sure, pal.)

Connection With Other Characters: A Brash Pilot or Tongue-Tied Engineer might actually believe in you. He'd apprentice himself to you, and fiercely defend you against the sarcasm and scepticism of others. An Alien Student might scoff, but offer to teach you. A Failed Jedi might become close friends, and may give you a few pointers. A Smuggler or Pirate might keep you around for amusement value.

STAR WARS®

Pirate

Equipment

flashy clothes
lots of rings & things
blaster
comlink
vacuum suit
2000 credits standard
saber (just for show — damage code is strength+1D+1)

Background: You were just a kid, and when you were offered a position in the crew of the (Ship), you jumped at the chance. Finally, a way off the hick planet where you grew up! You realized the ship was a little disreputable but you hadn't realized you were hooking up with the genuine article — desperate, grizzled pirates thirsting for gold and the blood of innocents. Arrrr, matey.

Well, it isn't quite like that, actually; pirates are not much like the vidshow stereotype. No one actually says "Arrr, matey." Certainly no one wears an eyepatch or a wooden leg — give modern medicine some credit. And you've never known a pirate who made anyone "walk the airlock." After all, the point of piracy is to make a profit, not cause bloodshed. Atrocities might make a captured ship's crew resist.

Maybe piracy isn't the most honorable profession in the world, but Imperial oppression has driven most of the small traders out of business. Spacers who don't work for the big corporations don't have many options: bankruptcy, retirement, or... piracy.

The Empire creates pirates — and then destroys them. Most of your shipmates are in the spice mines of Kessel now. You barely escaped by the skin of your teeth. You plan to revenge them. You hope that one day, you'll be captain of your own ship — a privateer in the service of the Rebellion.

Personality: Wears colorful clothes, laughs a lot, likes to carouse, cheerfully amoral.

A Quote: "Arrr, matey. Make 'em walk the airlock, har har har. (Chuckle.)"

Connection With Other Characters: You might once have raided the ship of any of the other characters. A Retired Imperial Captain or Bounty Hunter might once have pursued you. A Smuggler might have out-run you. You might be related to a Brash Pilot or Kid — or you might be the black sheep of a Senatorial's family.

STAR WARS®

The Outlaw

Equipment

heavy blaster pistol
1000 credits standard

Background: They killed your family — clean wiped 'em out. They torched your house. They destroyed your life. You'll make them pay for what they done.

You killed those who did you dirt. But they're only a part. The whole rotten structure has got to fall. Ultimately, the Emperor is responsible. And you won't rest until he's dead — dead for what he done.

Personality: You're deadly, dangerous, and deranged. You're driven by revenge. You have no fear and no pity; you have nothing to live for and no reason not to risk your life.

A Quote: "The Empire made only one mistake. They didn't finish the job."

Connection With Other Characters: If there's any emotion you can still feel, it's parental love. Younger characters (Kids, Brash Pilots, etc.) may be adopted as surrogate children. You may feel a bleak kinship with similarly driven characters, like the Merc and the Bounty Hunter, which might ripen into true trust and affection.

STAR WARS®

Retired Imperial Captain

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ___ 2D+2
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE ___ 3D
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL _ 3D+2
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION __ 3D+1
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH ___ 2D+1
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL _____ 3D
Comp. Prog./Repair ____
Demolition _____
Droid Prog./Repair ____
Medicine _____
Repulsorlift Repair ____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

Smuggler

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ___ 3D+1
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE __ 2D+1
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL _ 3D+2
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION ____ 3D
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH _____ 3D
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL ___ 2D+2
Comp. Prog./Repair ____
Demolition _____
Droid Prog./Repair ____
Medicine _____
Repulsorlift Repair ____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

Tongue-Tied Engineer

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ___ 2D+1
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE ____ 4D
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL _ 2D+2
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION __ 2D+1
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH ____ 2D+2
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL _____ 4D
Comp. Prog./Repair ____
Demolition _____
Droid Prog./Repair ____
Medicine _____
Repulsorlift Repair ____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

Tongue-Tied Engineer

Equipment

pocket computer
1000 credits standard
R2 unit

Background: You carry a pocket computer at all time. Your clothes always look bulky and awkward. You're clumsy and drop things a lot. The idea of shooting a blaster at someone makes you distinctly nervous. You have difficulty holding a conversation — any conversation — unless it's about math, machines or computers. You find it easier to deal with Droids than with humans — Droids are predictable and stable. People don't pay much attention to you — until something needs to be fixed, or they need to know something, or they need someone to break into a computer. You can do any of that in nothing flat.

Personality: Clumsy, awkward, painfully shy, but with a flair for technology.

A Quote: "The integral over the surface rho with respect to v is, umm, let's see, del cross negative B, plus the partial derivative of. . ."

Connection With Other Characters: You might be related to the Brash Pilot or Kid. A Smuggler, Merc, Laconic Scout, or Outlaw might have taken you in tow. You can have fallen (secretly and inarticulately) in love with any of the younger and more glamorous characters (Young Senatorial, Smuggler, Brash Pilot, Gambler). One of the characters with Force powers might have decided to train you.

STAR WARS®

Smuggler

Equipment

stock light freighter
heavy blaster pistol
comlink
2000 credits standard
25,000 credits in debt to a crime boss

Background: Your parents called it "gallivanting around the galaxy," but as far as you're concerned there's no better life than a free trader's. Travelling as your fancy takes you, trading a little here and a little there, looking for a sharp deal, bargaining and selling. . . New worlds to see, always a new planet at the end of the journey.

That's how it's supposed to be, anyway. But. . . the Empire is more and more restrictive by the day. Goods that used to be legal are now contraband. Even contraband is harder and harder to come by. Customs inspectors are like bloodhounds. Bribes have become your major expense. You keep on dreaming of making one big killing and getting out. . . but you don't want to get out. To you, your ship is home, transportation, and freedom, all in one package. The idea of losing it kills you.

But you may very well lose it. To keep on operating, you had to borrow money from a mobster, a real slimeball crime king. You're pretty deep in debt now, and they keep on making nasty jokes about breaking your kneecaps. Damn the Empire, anyway! It's their laws and their corruption that brought this all about.

Personality: You're tough, smart, good-looking and cynical. You're a fine pilot and a good businessman. Mostly you want to hit it big and be left alone by scum, both criminal and official.

A Quote: "I don't have the money *with* me."

Connection With Other Characters: You need at least one other person to run your ship, a partner. This could be the Alien Student, the Brash Pilot, the Gambler, the Merc, the Minor Jedi, the Mon Calamari, the Wookiee, or anyone with decent mechanical skills. You could have encountered virtually any of the other characters in the course of your (frequently shady) business dealings.

STAR WARS®

Retired Imperial Captain

Equipment

Imperial Navy uniform (slightly out of date)
blaster
2000 credits standard

Background: You gave your life to the service, and gave it gladly. The Imperial Navy was your job, your life, and your passion. You rose through its ranks, from enlisted swab to petty officer to command of a starship. You saw action several times and were highly decorated, but you remember the times of peace better than the times of war — the calm routine of shipboard life, the riotous shore leaves, the hard study, the unexpected dangers of galactic exploration.

It was a sad day when you retired, but you were glad, in a way. Your spouse had suffered for your frequent absences, and your children grew up strangers. It was a shock to discover upon your retirement how people thought of the Empire; something that had been clean and virtuous in your youth had gone very wrong, and you hadn't noticed. Things have gone from bad to worse and now, you hear, that madman Vader is running things. You wouldn't like to be under his command.

Your spouse is dead now, and you're getting bored. You can only sit and read in your garden for so long. You've got a few years left, and you'd like to do something worthwhile — maybe something to fight the monster the Empire has become. Maybe the Rebellion can find a use for this old soldier.

Personality: Soft-spoken, intelligent in command. You're extremely knowledgeable about antiquated military equipment, somewhat less so about modern weapon systems.

A Quote: "Orders of the day, gentlemen?"

Connection With Other Characters: You may have seen action with the Merc, or have sponsored the Brash Pilot for the Naval Academy. You may know any Noble or Senatorial by reputation, or socially. You may be irritated by the Armchair Historian. You may have been outrun by the Smuggler or Pirate.

STAR WARS®

Young Senatorial

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY _____ **3D**
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE _____ **4D**
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL _ **2D+2**
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION __ **3D+1**
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH _____ **3D**
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL _____ **2D**
Comp. Prog./Repair _____
Demolition _____
Droid Prog./Repair _____
Medicine _____
Repulsorlift Repair _____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

Wookiee

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ___ **2D+2**
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____
Wookie Bowcaster _____

KNOWLEDGE ____ **2D**
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL ____ **3D**
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION ____ **2D**
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH _____ **5D**
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL ___ **3D+1**
Comp. Prog./Repair _____
Demolition _____
Droid Prog./Repair _____
Medicine _____
Repulsorlift Repair _____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

Tough Native

STAR WARS Character Template

Character Name _____
Player Name _____
Height _____ Weight _____
Sex _____ Age _____
Physical Description _____

DEXTERITY ___ **3D+2**
Black-Powder Pistol _____
Blaster _____
Brawling Parry _____
Dodge _____
Grenade _____
Heavy Weapons _____
Melee Parry _____
Melee _____

KNOWLEDGE ____ **2D**
Alien Races _____
Bureaucracy _____
Cultures _____
Languages _____
Planetary Systems _____
Streetwise _____
Survival _____
Technology _____

MECHANICAL _ **2D+1**
Astrogation _____
Beast Riding _____
Repulsorlift Op. _____
Starship Gunnery _____
Starship Piloting _____
Starship Shields _____

PERCEPTION __ **3D+2**
Bargain _____
Command _____
Con _____
Gambling _____
Hide/Sneak _____
Search _____

STRENGTH _____ **4D**
Brawling _____
Climbing/Jumping _____
Lifting _____
Stamina _____
Swimming _____

TECHNICAL ___ **2D+1**
Comp. Prog./Repair _____
Demolition _____
Droid Prog./Repair _____
Medicine _____
Repulsorlift Repair _____
Security _____
Starship Repair _____

Force Points | Dark Side Points | Wound Status | Skill Points

Tough Native

Equipment

sword (damage code is strength+1D+1)
black-powder pistol (see page 52)
powder horn
large, floppy hat
extravagant clothing
500 credits standard

Background: Your native planet was settled a thousand years ago by shipwrecked spacers. It lost contact with the galaxy, and its technology regressed. Only a few years ago, your planet was rediscovered by free traders — smugglers, actually. You're a little dazzled by all these starships and rayguns and such — you're much more at home with honest technologies that normal human beings can understand, like sailing ships, rifles, zeppelins and gas lamps.

You grew up as an honest farmer's child, taught to fear the deity, love your parents, and serve your monarch. You joined the Queen's Own Grenadiers as a youth, and saw a little action on one campaign. Your Queen sent you (and others of her servants) to find out more about the galaxy and what contact with it might mean. You send her reports weekly — but you're increasingly worried. The Empire would crush your planet like an insect. Joining the Rebellion may be your planet's only hope.

Personality: Loyal to your Queen; pious; and more than a little flamboyant. You get into fights frequently, which you enjoy, and also enjoy drinking others under the table.

A Quote: "En garde!"

Connection With Other Characters: A Smuggler or Pirate might have visited your planet, or transported you from it. Any noble or senatorial might have visited it on a diplomatic mission. You might have met any of the lowlife characters (Gambler, Bounty Hunter, Smuggler, Pirate, etc.) in a bar. The Laconic Scout might have discovered your planet. You might be nobility on your planet, and the Loyal Retainer yours.

STAR WARS

Wookiee

Equipment

bowcaster (see page 52)
250 credits standard

Background: You're big. You're furry. You talk in grunts and stuff. Your race lives a long time — centuries, even. You hate to lose. You like to rip the heads off stormtroopers (heh, heh).

Personality: You're extremely loyal to your comrades. You get frustrated sometimes and bang things. Since you don't realize the full extent of your strength, this can be a problem. Someday you'd like to return to your home planet and mate, but in the meantime you'll stick with your friends.

A Quote: "Roooarrgh ur roo." (Translation: "I have a bad feeling about this.")

Special Rule: Choose one other player character as your friend and partner. He or she speaks your language. When he's around, you can talk with the other players freely (assume that your friend is translating). Protocol Droids (like C-3PO) can also translate. When no translator is handy, follow this procedure:

1. Make a noise like Chewbacca. ("GRRRRRwun. Hun-uck-chuh!")

2. That's a sign to the other players that you're trying to say something. Anyone who wants to can make a Languages skill roll. The gamemaster assigns a difficulty number — normally this is 15, but the gamemaster can increase or decrease the difficulty number if you're trying to say something simple (like "Watch out!" or "Ouch!") or complex (like "the lateral thrusters need servicing").

3. If anyone makes a successful language roll, you can tell him (in English) what you're trying to say. If everyone fails, too bad.

Incidentally, before you choose to play a Wookiee, please try saying "Ooorarrgh" or something a couple of times. If you sound really lame as a Wookiee, we suggest you play a different character. A player who sounds like Chewbacca contributes to the game's atmosphere — but one who sounds like a malfunctioning carburetor just makes everyone wince.

STAR WARS

Young Senatorial

Equipment

stylish clothing
hold-out blaster
comlink
1000 credits standard

Background: For three centuries your family served the Republic. Innumerable senators have borne your name. For centuries, your family has selflessly sacrificed for the good of the state and society. You have served loyally and well, and because of it, the citizens of your home planet are loyal to your house. Since the Empire was established, your family has tried to fend off its evil ways, to hold the Emperor to his promise to promote the public good. Even now, you are reluctant to turn against the galactic government which your family helped establish so many years ago.

Yet you have no choice. The Empire has truly become a tyranny. Your home planet is occupied by stormtroopers. If civilization is to be saved, you must act now. Your family will provide leadership to the Rebellion, as once it did to the Republic.

Personality: Intelligent, confident, and energetic. You are more interested in getting things done than in theory. Sometimes others are awed by your lineage, and you are proud of it; yet you do not consider yourself class conscious. Great men and women come from all walks of life, and everyone can contribute to the Rebel Alliance.

A Quote: "Here's the plan."

Connection With Other Characters: You could know any Senatorial or Noble socially or by reputation (the Retired Imperial Captain as well). Since you're well known in the Alliance, a Mon Calamari or Merc might have served with you before. Since you're attractive, intelligent and rich, people have an annoying habit of falling in love with you, but you haven't found anyone with whom the feelings are reciprocal.

STAR WARS

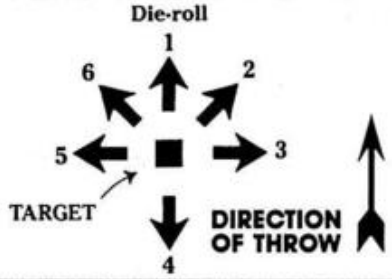
WEAPON CHART

	Damage Code	Range in Meters		
		Short	Medium	Long
hold-out blaster	3D+1	3-4	5-8	9-12
sporting blaster	3D+1	3-10	11-30	31-120
blaster pistol	4D	3-10	11-30	31-120
heavy blaster pistol	5D	3-7	8-25	26-50
hunting blaster	4D	3-30	31-100	101-300
blaster rifle	5D	3-30	31-100	101-300
blaster carbine	5D	3-25	26-60	61-250
repeating blaster	6D	3-50	51-120	121-300
medium repeat blaster	7D	3-60	61-150	151-400
heavy repeat blaster	8D	3-75	76-200	201-500
Archaic Weapons				
crossbow	2D+2	3-10	11-30	31-50
longbow	2D+2	3-10	11-30	31-100
black-powder pistol	2D+2	3-4	5-8	9-12
musket	3D	3-10	11-30	31-100
rifle	3D+1	3-30	31-100	101-300
submachinegun	4D	3-10	11-50	51-100
Wookiee bowcaster	4D	3-10	11-30	31-50
Grenades				
grenade		3-7	8-20	21-40
(hitting)		3-4	5-6	7-10
(damage)	5D*	4D	3D	2D
thermal detonator		3-4	5-7	8-12
(hitting)		3-8	9-12	13-20
(damage)	10D*	8D	5D	2D

Melee Weapons	Damage	Difficulty
hands	str	5
club	str+1D	5
gaderffii	str+1D	5
spear	str+1D+1	10
vibroaxe	str+2D	15
vibroblade	str+1D+2	15
lightsaber	5D**	20

* Damage at point-blank range (see page 47).** Characters with the control skill add skill code damage. Anything less than 3 meters away is point-blank range for ranged weapons.

GRENADE SCATTER DIAGRAM



Roll 3D to determine distance scattered (in meters).

SKILL AND ATTRIBUTE CODE MODIFIERS

Running Characters	–1D
Crawling Characters	–1D
Wounded Characters	–1D
Multiple Declared Actions	–1D*
Using a Reaction Skill	–1D**
Setting a Blaster on Stun	–1D
Drawing a Weapon	–1D

* Per number of actions after the first.
** Additional each time used.

None of these modifications affect strength rolls made for damage purposes.

DAMAGE SUMMARY

	Personal Combat	Ship Combat
DR < SR	stun	lightly damaged (–1D shields or ionized)
DR ≥ SR	wound	heavily damaged
DR ≥ 2xSR	incapacitate	severely damaged
DR ≥ 3xSR	mortal wound	destroyed

DR = damage roll SR = target's strength roll

ARMOR CHART

Armor type	Armor code
Stormtrooper armor	1D
Protective helmet	+1
Protective vest	+1
Bounty Hunter armor	1D

The armor code is added to the wearer's strength code for damage purposes (only), and subtracted from wearer's dexterity attribute and skill codes for all purposes.

STAR WARS®

HEALING TABLE

Medpac Difficulty Numbers	
Wounded	10
Incapacitated	15
Mortally Wounded	20

Rejuve Tank Healing Times	
Wounded	2D hours
Incapacitated	2D days
Mortally Wounded	2D weeks

Natural Healing	
Strength Roll	**Result**
Wounded	
2-6	incapacitated
7-11	no change
12+	healed
Incapacitated	
2-8	dead
9-13	no change
14+	wounded

FORCE DIFFICULTY CHART

PROXIMITY User and Target are:	
in physical contact	—
in line of sight but not touching	+2
not in line of sight, 1-100 meters	+5
101m-10km away	+7
11-1000km away	+10
same planet but more than 1000km away	+15
same star system but not on the same planet	+20*
not in the same star system	+30*

RELATIONSHIP User and Target are:	
close relatives (married, siblings, parent and child, etc.)	—
close friends	+2
friends	+5
acquaintances	+7
slight acquaintances	+10
met once	+12
never met, but know each other by reputation	+15
complete strangers	+20
complete strangers and not of the same species	+30

***Applies only to Farseeing; other powers may not be used at these distances.**

ASTROGATION GAZETTEER

	YAVIN	TATOOINE	ENDOR	DANTOOINE	DAGOBAH	CORELLIAN*	BESPIN
Alderaan	12	7	18	13	30	6	8
Bespin	22	16	32	22	27	6	
Corellian*	14	4	17	12	31		
Dagobah	30	28	25	32			
Dantooine	10	20	21				
Endor	31	24					
Tatooine	22						

Number is length of a standard duration journey in days.
***Corellian system.**

ASTROGATION CHART

Duration	In Days
major trade route	3
commonly travelled route	7
lightly travelled route	14
infrequently travelled route	21
route last travelled more than 3 years ago	30
never travelled route	30+

Modifiers	
through gas cloud	+1-14 days
through star cluster or asteroid field	+1-14 days
ships hyperdrive multiplier	× multiplier

Difficulty	Difficulty No.
standard journey	15
no nav computer	30
hasty entry	× 2
light damage	+5
heavy damage	+10
each extra day taken	−1
each day saved	+1

ASTROGATION MISHAP TABLE

roll 2D	
2-3	hyperdrive cut-out — damage sustained
4	radiation fluctuations
5-6	hyperdrive cut-out — no damage
7	off course
8	Mynocks
9-10	close call
11-12	collision — heavy damage sustained

See page 59 for further explanation.

COST CHART

Item	Cost
Weapons and Armor	
Hold-out Blaster	300
Sporting Blaster	300
Blaster Pistol	500
Heavy Blaster Pistol	750
Hunting Blaster	500
Blaster Rifle	1000
Blaster Carbine	900
Repeating Blaster	2000
Medium Repeat Blaster	3000
Heavy Repeat Blaster	5000
Vibroblade	250
Vibroaxe	500
Flak Vest	300
Protective Helmet	300
"Bounty Hunter" Armor	2500
Thermal Detonator	2000
Grenade	200
Droids	
R2 unit	1000
3PO unit	2000
Miscellaneous	
Comlink	100
Macrobinoculars	100
Pocket Computer	100
Rations, 1 week, concentrate	200
Portable Fusion Generator	500
Autochef	500
Medpac	100
Vehicles	
Stock Light Freighter	100,000
used:	25,000
Landspeeder	10,000
used:	2,000
Speeder Bike	5,000
used:	1000
Passage	
Luxury Liner	1000
"No Frills" Liner	500
Steerage	100
Chartered Ship	10,000
Multiply Cost By	
Heavily-travelled Route	x 1
Common Route	x 2
Rarely-travelled Route	x 3
Uncommon Route	x 5
"You want to go *where*?"	Chartered Ships Only

DIFFICULTY NUMBER CHART

Very Easy	5
Easy	10
Moderate	15
Difficult	20
Very Difficult	30
Combat	
Point-Blank Range	5
Short Range	10
Medium Range	15
Long Range	20
Knowledge	
Everyone Knows	5
Common Knowledge	10
No Secret, But Not Widely Known	15
Specialized Knowledge	20
Expert Knowledge	30
General Knowledge	
Pretty Ignorant	5
Knows a Little	10
Broad General Knowledge	15
Specific, Detailed Knowledge	20
Truly Comprehensive Knowledge	30
Medpac Use	
Wounded	10
Incapacitated	15
Mortally Wounded	20

FALLING AND COLLISIONS TABLE

Distance Fallen (in meters):	3-6	7-12	13-18	19-30	31-50	51+
Velocity of Collision (in km/hour):	5-10	11-20	21-50	51-100	101-200	201+
Damage Code:	3D	4D	5D	6D	8D	10D

Procedure: Find the distance fallen or the velocity of collision at the top of the table. Read down to the bottom of the table to determine the damage code. Roll as many dice as indicated. Also roll the character's strength dice. Refer to the Damage Summary to determine the amount of damage suffered.

STARSHIP SYSTEM DAMAGE TABLE

die-roll	System
1	Ion Drives
2	Nav Computer
3	Hyperdrives
4	Weapon System
5	Shields
6	Lateral Thrusters

Results:

Ion Drives: Ship cannot move in normal space; no speed or maneuver rolls may be made.

Nav Computer: When a ship enters hyperspace, the astrogation difficulty number for a standard duration journey is 30, not 15.

Hyperdrives: The ship may not enter hyperspace until the drives are repaired.

Weapon System: One weapon system (of gamemaster's choice) is no longer working and cannot be fired.

Shields: The shields are no longer working; no shield rolls may be made.

Lateral Thrusters: The ship loses a great deal of maneuverability; evasion rolls may still be made, but the maneuverability code drops to zero (the pilot rolls just his skill dice when he evades).

OPTIONAL FIRE MODIFIERS CHART

	Difficulty Number
Target Prone	+5
Target Protected	+5
Terrain	
Light Cover	+1
Medium Cover	+2
Heavy Cover	+5
Aperture adjacent to firer	+1
Door (otherwise)	+2
Window (otherwise)	+4
Slit (otherwise)	+6
Target Size	
less than 1cm tall	+20
1 - 10cm	+10
11 - 100cm	+5
101cm - 1m	+2
1 - 3m	—
3 - 10m	−5
10 - 100m	−10
100m or larger	−20

OPTIONAL GRENADE MODIFIERS CHART

	Difficulty Number
Apertures	
Throwing Through Door Not Adjacent to Thrower	+2
Throwing Through Window or Slit Not Adjacent to Thrower	+5
Terrain	
Target Adjacent to Wall	−2
Target in Heavy Cover	+2
No Line of Sight to Target	+5
Gravity	
Thrower Not Familiar With Local Gravity	+2
Throwing in Variable Gravity Field	+5
Throwing from Rotating Object	+10

OPTIONAL GRENADE DAMAGE MODIFIERS

Character on other side of:	
Door or Window	−1D
Slit	−2D
Area Enclosed	+1D
Area in Vacuum	−1D

OPTIONAL MOVEMENT CHART

turning 45 degrees	1
falling down	0
standing up	4
Terrain	
Light Cover	×1½
Medium Cover	×2
Heavy Cover	×3
Door	+1
Window	+4
Slit	impassable
Gravity	
Heavy Gravity	×2
Very Light Gravity	×½
Variable Gravity Field	×1½

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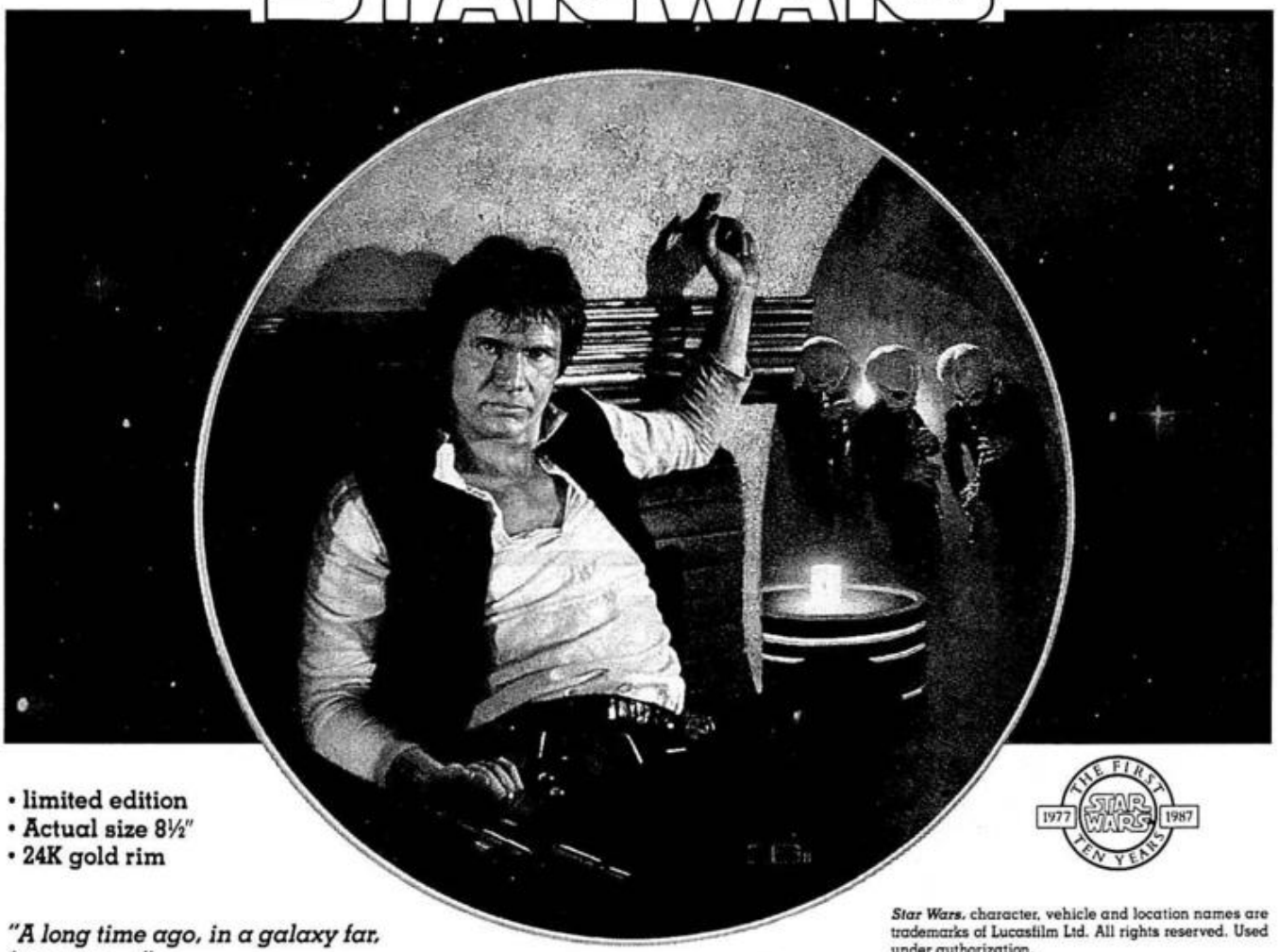

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HAN SOLO™

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by Greg Costikyan

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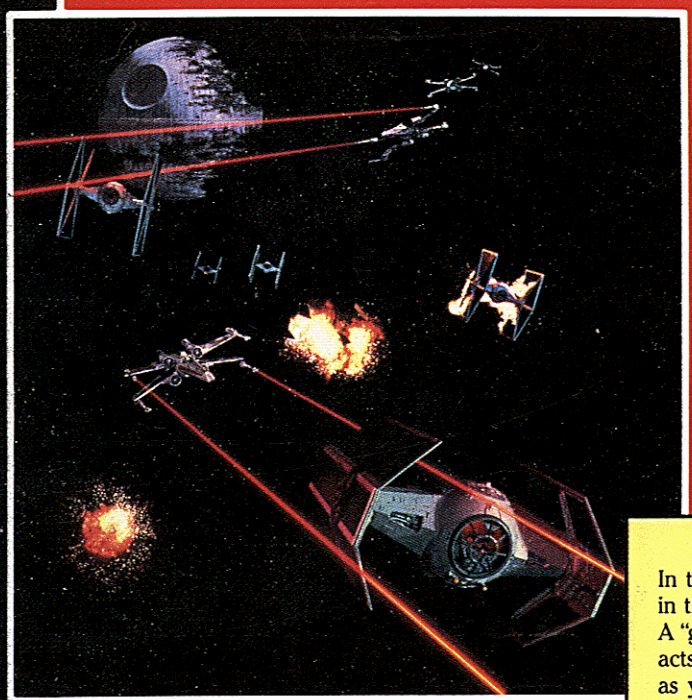

Inside *STAR WARS: The Roleplaying Game* you'll find:

- 24 *character templates* which let you choose a role and start playing quickly.
- Innovative and sophisticated yet simple rules for blasters, lightsabers, combat, the Force, powers of the Jedi, starship combat and more!
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Get out your dice, get your friends together, get ready — and may the Force be with you, for the fate of the galaxy depends on you!

What's A Roleplaying Game?

In this game you and other players take the part of characters in the *Star Wars* universe; you decide how your characters act A "gamemaster" describes what you see, establishes the plot, and acts as referee. Together, you create your own *Star Wars* saga as you play.

For gamemaster and one or more players. Regular six-sided dice, paper and pencils needed to play.

A STAR WARS® GAME FROM WEST END GAMES

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